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A Qualitative Study on Prekindergarten through Second Grade Teachers' Perceptions of the
Effectiveness of Creative Movement on Phonics Acquisition

By

Enjoli R. Paul

A Dissertation Submitted to the Graduate Faculty
Of Lynn University of Boca Raton Presented in Partial Fulfillment
Of the
Requirements for the Degree
Of
Doctor of Education in Educational Leadership
And in the Ross College of Education of Lynn University

Boca Raton, Florida

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ABSTRACT

ENJOLI R. PAUL: A Qualitative Study on Prekindergarten through Second Grade Teachers'

Perceptions of the Effectiveness of Creative Movement on Phonics Acquisition

Literacy is necessary for all students to be successful in all subject areas. The foundations of literacy are constructed in prekindergarten, kindergarten, first, and second grades (Slavin, 2005). Phonics deficiency is often a problem for emergent and struggling readers, and some phonics researchers believe that traditional approaches to phonics may not be effective, especially for readers who face challenges (Earle & Sayeski, 2016).

After an extensive literature review, the researcher found there have been no studies conducted on teachers' perceptions of the effectiveness of creative movement on phonics acquisition. Because phonics is also limited in the reading curriculum, and tends to be dull and worksheet-driven, the researcher of this qualitative study collected and analyzed the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. Second, the data was analyzed to determine if there was a relationship between the grade level taught (e.g. prekindergarten, kindergarten, first, or second grade) and the perception of creative movement effectiveness. Survey data was collected from prekindergarten through second grade teachers in private schools throughout South Florida. The researcher selected educators through random sampling who teach any subject area to prekindergarten through second grade students. Prekindergarten were the only grade level of respondents who displayed all favorable responses to both Likert scale survey questions and the open-ended question (e.g. 10) inquiring about teachers' perceptions of the effectiveness of creative movement on phonics acquisition. First grade teacher respondents displayed some similarities to the responses of prekindergarten, especially in survey questions six (e.g. effectiveness of

worksheet-driven approaches to phonics acquisition), seven (e.g. creative movement effectiveness at engaging students during phonics instruction), and eight (e.g. creative movement effectiveness in phonics acquisition; Table 2). Overall as the grade levels increased to kindergarten, first, and second grade, the responses became more varied (e.g. a combination of favorable, neutral, and unfavorable). All grade levels expressed favorable responses (e.g. 18 respondents-94.75%) to the open-ended survey question 10 (Table 1). In this question (including Likert scale questions), prekindergarten was the only grade level whose responses were categorized into only two favorable themes. Kindergarten and first grade teacher respondents displayed favorable responses categorized into three to four themes for survey question 10. Second grade was the only grade level to have a respondent express an unfavorable response (e.g. one respondent or 5.26%) to the 10th survey question regarding the perceptions of creative movement effectiveness on phonics acquisition (Table 1). Overall, the researcher learned that an average of 8.88% of respondents expressed unfavorable perceptions while an average of 6.38% expressed neutral responses, and an average of 84.74% of participants from the sample provided favorable perceptions on survey questions seven through 10, the specific questions inquiring about the effectiveness of creative movement in fostering engagement, understanding, and learning in phonics acquisition for students in prekindergarten through second grade.

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ENJOLI R. PAUL: A QUALITATIVE STUDY ON PREKINDERGARTEN THROUGH
SECOND GRADE TEACHERS' PERCEPTIONS OF THE EFFECTIVENESS OF CREATIVE
MOVEMENT ON PHONICS ACQUISITION

Paul, Enjoli R., EdD.

Lynn University, 2018

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DEDICATION

First and foremost, this dissertation is dedicated to my entire family. To my husband Ozzie Paul, Sr., thank you for being my rock through this whole process. To my children, Ozzie Jr. and Osten, you continually keep me grounded. As your reading develops, you and all children your ages and younger will truly benefit from movement-based approaches to phonics acquisition. To my father, Neville Roy Stennett, my sister Tiffany Stennett, and my brother Steven Stennett, thank you as well for all your love, support, and encouragement.

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CHAPTER 1: Introduction

Background

Phonics is an integral part of any early literacy program (Journeys common core, 2013). As children learn the relationship between graphemes and phonemes, they begin to build phonics skills (Jeynes, 2008). Without phonics instruction, children cannot pronounce or decode individual letters, vowel and consonant teams, or whole words let alone read them (Earle & Sayeski, 2016). Phonics instruction is most prevalent in the primary grade levels (and even third grade), as it provides students with a solid foundation toward the goal of literacy (Earle & Sayeski, 2016). To be fluent, learn new vocabulary, or comprehend reading content, students should have a solid understanding of phoneme-grapheme (letter-sound) correspondence (Earle & Sayeski, 2016). Successful understanding of phoneme-grapheme correspondence is directly correlated to decoding and spelling (encoding) skills, and it is considered a strong predictor of future reading achievement (Earle & Sayeski, 2016). Some phonics experts and researchers believe that traditional approaches to phonics may not be effective, especially for struggling, emergent readers (Earle & Sayeski, 2016).

Because phonics tends to be dull and worksheet-driven, integrating the arts, particularly play and creative movement may result in higher levels of student engagement and ultimately learning (Scully & Roberts, 2002). The goal of arts integration is to create understanding and meaning of reading and other academic subject areas through the performing and visual arts (Cornett, 2006). The arts increase “concentration, focus, creative problem solving, vocabulary, understanding point of view, mood, characterization, and more” (Cornett, 2006, p. 238). The arts are innate, but greater success in arts-based academic instruction is guided by educators who are willing and eager to devote time for necessary planning of lessons and activities (Cornett,

2006). Arts integration provides significant benefits to academic instruction such as the development of cognitive skills, higher order thinking skills, and an overall, well-rounded education (Mandel, 2007).

Including play or creative movement in the teaching and learning of literacy fosters more “real, engaging, and authentic” learning experiences for students (Scully & Roberts, 2002, p. 93). Play encourages primary students to participate in challenging and rigorous learning tasks while creating a life-long desire to master the major components of literacy such as reading and writing (Scully & Roberts, 2002). Lorenzo-Lasa, Ideishi, and Ideishi, (2007) indicated movement facilitates prekindergarten students to garner a larger range of emotions which in turn allows them to be more sensitive toward basic emotions and employ this repertoire “for responding to the world” (p.25). Some theorists believe movement is a form of expression and communication providing multisensory and multidimensional experiences to students of all ages and abilities while promoting “self-awareness, emotional response, social interaction, and cognitive focusing and attention” (Koff, 2000, as cited in Lorenzo-Lasa et al., 2007, p. 27).

Statement of Problem

Earle and Sayeski, (2016) displays phonics is most effective for all students when it is systematic, direct, and explicit. Because movement is both multisensory and multidimensional, it can further enhance and develop reading through engaging the body, mind, and spirit to convey new meaning in major literacy skills such as phonics, vocabulary, fluency, comprehension, etc. (Becker, 2013; Greenfader & Brouiette, 2013). A gap in literature indicates limited research has been conducted on the effectiveness of creative movement on phonics. After an extensive literature review, the researcher found there have been no studies conducted on teachers’ perceptions of the effectiveness of creative movement on phonics acquisition. Only

one study conducted by Scully and Roberts (2002) discussed the effectiveness of play and creative movement in phonics acquisition.

Seventeen kindergarten through second grade teachers were invited to participate in a needs assessment at a South Florida urban Title I school (Appendix A). Ten out of seventeen primary teachers responded to the survey. According to the needs assessment results, 40% of primary teachers strongly agreed and 40% of them agreed there is an insufficient amount of phonics in the reading curriculum used throughout a South Florida urban school district. Inadequate literacy development at the primary level can cause an increased need for reading interventions in kindergarten through second grade, remediation in grades three through five, and widening of skill gaps in subject areas other than reading (e.g. math, science, social studies) eventually leading to low academic achievement overall (Slavin, 2005). A lack of phonics and phonological awareness can lead to deficiency in other reading skills such as decoding, comprehension, fluency, and vocabulary (Journeys Common Core, 2013). Ten percent disagreed and 20% were undecided on whether their current phonics program was enjoyable to their students (Appendix B, complete needs assessment results per question). With phonics and phonological awareness classified as two of the most important skills in early literacy development, it is key that students are most engaged during instruction, so they are most successful in skill mastery (Journeys Common Core, 2013; Scully & Roberts, 2002).

Description of the Study

Significance of the study. Phonics is a fundamental skill compulsory for proper literacy development in the primary grade levels (Journeys Common Core, 2013). Phonics is also considered one of the duller parts of reading instruction (Journeys Common Core, 2013; Scully & Roberts, 2002). Effective phonics instruction positively impacts such literacy skills as

decoding, encoding, comprehension, fluency, and even vocabulary (Journeys Common Core, 2013). “Students’ ability to comprehend is dependent upon their ability to quickly and automatically decode words” (Journeys Common Core, 2013, p.5). According to the Common Core State Standards, phonics is a foundational skill in reading, not only for primary level students, but for intermediate students in grades three through five (Journeys Common Core, 2013, p. 15). This study is significant because it contributes to the body of research regarding teachers’ perceived effectiveness of creative movement as a means of acquiring phonics.

Rationale of the study. On the needs assessment, 20% of primary teachers strongly agreed and 70% of them agreed that phonics is the most deficient reading skill in their classes at a South Florida urban Title I school (Appendix B). Forty percent of the teachers strongly agreed and 50% of them agreed that phonics instruction incorporating technology and creative movement could facilitate learning thus increasing reading achievement for primary level students (Appendix B). These results provided the basis for the main rationale behind this study: to conduct phenomenological research on prekindergarten through second grade teachers’ perceptions of the effectiveness of creative movement on phonics acquisition to bridge the existing gap in this area of scholarly literature.

Purpose of the study. The purpose of this qualitative study is two-fold. This study was used to gather the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. Second, the data was analyzed to determine if there was a relationship between the grade level taught (e.g. prekindergarten, kindergarten, first, or second grade) and the perception of creative movement effectiveness. Survey data was collected from prekindergarten through second grade teachers from private schools in South Florida.

Research Questions

The following questions guided the study:

- What are prekindergarten through second grade teachers' perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?
- How do perceptions differ based on the grade level taught?

Assumptions

There were two main assumptions within this study. The researcher assumed that respondents would apply honesty and truthfulness to their survey responses. Respondents used Survey Monkey online to enter their responses to the survey while preserving their anonymity. Because survey responses were entered online (likely in a private setting) the researcher assumed only the intended persons (e.g. prekindergarten through second grade teachers) completed the survey themselves, and responses were not received from any other individuals who were not a part of the target population.

Delimitations and Limitations

Due to the phonics-based focus of this study, a major delimitation is that the study was not intended to focus on the effectiveness of movement in any other literacy skills such as vocabulary, fluency, comprehension, or writing. The researcher invited prekindergarten through second grade teachers from private schools in South Florida to serve as the target population. The target sample size for this study was a minimum of 50. A limitation is that the sample size was smaller, because some teachers did not participate in the study. It was completely voluntary as stated on the form titled Teacher Informed Consent to Participate in Research (Appendix C). To achieve the target sample size, the researcher continued to invite more teachers to respond to

the survey (Appendix D). Since the sample size was not achieved after three attempts, the study proceeded with the actual number of respondents who agreed to participate (e.g. 20). The last limitation was the needs assessment (Appendix A) could have been biased as the wording of the questions may have caused indirect and unintentional probing that influenced responses from the participants.

Definitions of Terms

Arts-Based Read Alouds. Each of the arts (e.g., dance, drama, music, and visual arts) can be used to enhance literacy, particularly read alouds (Cornett, 2006). An arts-based read aloud provides new meaning to content-rich material, and innovative ways of teaching literacy skills (Cornett, 2006). Some arts-based reading activities may include becoming a character through dramatization or creating a song or rap to recall the sequence of events in a story (Cornett, 2006).

Arts Integration. Integration takes place when one or more of the four main arts areas (e.g. dance, drama, music, and visual arts) are infused into academic instruction (Gullatt, 2008). Arts integration typically occurs within the K-12 school environment exposing students to arts experiences in and outside of the classroom (Gullatt, 2008). The arts can be integrated or infused in academic instruction in many ways, but the most common is the subservient approach (Gullatt, 2008). This approach utilizes the arts as a “spice,” “extra,” or “filler” (e.g. craft or arts activity) for a specific content area such as reading, language arts, math, science, social studies, etc. (Gullatt, 2008).

Creative Movement. The art form of creative movement is a way for “students to communicate thoughts, ideas, and feelings without the fear of being judged incorrect or losing a competition...convey impressions and emotions through their movements just as authors or

musicians attempt to convey an impression or emotion through stories and music” (Gabbei & Clemmens, 2005).

Foundations. Foundations is a literacy program for prekindergarten through third grade students that focuses on teaching foundational skills in reading such as phonemic awareness, phonics-word study, high frequency word study, fluency, vocabulary, spelling (encoding), and handwriting (Wilson Language Training, 2016). Foundations may be used as either a reading prevention or intervention program (Wilson Language Training, 2016). It has been known to prevent the number of interventions otherwise needed in the intermediate grade levels when used daily for 30 minutes (Wilson Language Training, 2016).

Phonics Instruction. An approach that teaches children the relationships between the letters, or graphemes of written language and the individual sounds, or phonemes of spoken language (Jeynes, 2008).

Phonemes. The smallest units of spoken language (Journeys common core, 2013).

Phonemic Awareness. A precursor to decoding, phonemic awareness enables students to focus on and manipulate phonemes in words (Journeys common core, 2013).

Phonological Awareness. Phonological awareness is the ability to recognize that words are made up of a variety of sound units. The term encompasses a series of sound-related skills necessary for a student to develop as a reader (Smith, 2016).

Play. Play is a word that has been associated with many of the performing arts, especially dance and drama. In a study by Scully and Roberts (2002), *play* has a movement-based connotation. Yet in the school setting, the word play is often substituted for alternate words such as “explore” or “discover” to validate and formalize learning activities (Scully & Roberts, 2002). Scully and Roberts (2002) concisely stated that their definition of play should

not be confused with the type of self-directed play at recess (Scully & Roberts, 2002). Their definition includes active learning experiences organized and directed by teachers (Scully & Roberts, 2002).

Success for All. Success for All is one of the nation's oldest, research-based Comprehensive School Reform (CSR) models (Slavin, 2005). It has displayed a track record of success focusing on what is known as "preventable failure" in reading (Slavin, 2005, p. 3). Under the leadership of early literacy expert Robert Slavin, one of the most notable principles of Success for All is the core belief that every child can read regardless of his or her socio-economic status, culture, gender, etc. (Slavin, 2005).

Organization of the Remainder of Study

This dissertation consists of a traditional five-chapter research study. In Chapter I, the researcher introduces the study, and provides background information on the topic. In Chapter II, the researcher synthesizes and discusses many relevant topics including early literacy, arts-based reading instruction, benefits of the arts, and movement integration. The researcher explains the study's methodology in the third chapter including the target population description, research design, data collection, and data analysis to name a few. Chapter III describes who, what, where, why, and how the research was conducted. Chapter III also specifically describes the type of study (e.g. phenomenological study), and the need for conducting a qualitative online survey including eight Likert scale-based questions, and two open-ended questions allowing participants to respond through Survey Monkey, an online program used for the collection of survey data.

Chapter IV reports and analyzes the survey data results from prekindergarten through second grade teachers at private schools throughout South Florida. Some sections featured in

Chapter IV are a summary of the data analyses, and the results of both research questions that guided the research study. Chapter V consists of a summary and discussion of the results, and the researcher's recommendations for future research. The main purpose of Chapter V is to conclude the study through explanation of the researcher's suggestions based upon the presentation and analysis of the data in Chapter IV.

CHAPTER II: Literature Review

The purpose of this qualitative study is two-fold. This study was used to gather the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. Second, the data was analyzed to determine if there was a relationship between the grade level taught (e.g. prekindergarten, kindergarten, first, or second grade) and the perception of creative movement effectiveness. Survey data was collected from prekindergarten through second grade teachers from private schools in South Florida.

This comprehensive review of literature is intended to offer research from studies conducted by various experts. The following areas are discussed in this section: early literacy, standards-based learning, arts integration, benefits of the arts including dance and creative movement, and movement integration in primary reading and phonics.

Early Literacy Examples

The early literacy principles from programs such as Foundations and Success for All can be applied to nearly any classroom in any school. One of the most notable principles of Success for All is the belief that every child can read regardless of his or her socio-economic status, culture, gender, etc. (Slavin, 2005). Other principles include the following: (1) quality curriculum, instruction, and assessment begins in prekindergarten and kindergarten, (2) early interventions are key to first graders who experience challenges with literacy, (3) teachers, administrators, and other school staff members should not hesitate to request the assistance of tutors, parents, social, and medical services to provide additional support and necessary resources, (4) students should receive as much assistance as needed until they are successful, and (5) continual assessment will provide insight on supportive services that should be added or omitted (Slavin, 2005).

A research-based reading program in existence for over 80 years focuses on appealing to multiple senses to accommodate visual, auditory, and kinesthetic learners (Wilson Language Training, 2016). Known as the Orton-Gillingham approach, it influenced the creation of another early learning program known as Foundations first published in 2002. Foundations is relevant to this study, because it promotes the use of explicit movement to teach phonics and word study while developing fine motor skills. Foundations is well-known for using a “tapping” method to physically represent the segmenting and blending of phonemes (Leaders Project, 2014). When “tapping,” the teacher models the connection of the thumb to index finger (representing the initial phoneme), thumb to middle finger (representing the medial phoneme), and thumb to ring finger (representing final phoneme) (Leaders Project, 2014). “Scooping” is another method used by Foundations teachers, in which a balloon-like drawing is placed underneath letters to “scoop” or connect them together to indicate the pronunciation of one sound made by two or more letters (e.g., vowel digraphs, consonant digraphs, vowel teams, etc.) (Leaders Project, 2014). In phonics and word study, teachers explicitly model the drilling of letter-to-sound and sound-to-letter strategies, so that students learn how letters blend to form words (Leaders Project, 2014; Wilson Language Training, 2016). Examples of such drills are “a-apple-/a/” and “b-ball-/b/” (Leaders Project, 2014).

As students “drill” through the alphabet, teachers should explicitly model the pronunciation of the six syllable sounds including the following; closed syllable (e.g., hat), r-controlled syllable (e.g., hurt), vowel-consonant-e syllable (e.g., bike), double vowel-d syllable (e.g., beat), open syllable (e.g., hi), and consonant-le syllable (e.g., bubble) (Leaders Project, 2014). Through fluency, students practice pitch, volume, tone, and expression as they are timed (to attain their words-per-minute goals) while reading through high-frequency word lists

(Leaders Project, 2014). Through the vocabulary component, students increase their knowledge base by learning the word of the day, using flashcards and notebooks with vocabulary words that are arranged alphabetically (Leaders Project, 2014). In both areas of spelling and handwriting, students practice two-way reading through decoding, and spelling/handwriting through encoding (Leaders Project, 2014). Materials needed to practice decoding and encoding skills are gel boards, magnetic building boards, magnetic letters/letter teams, dry erase boards, dry erase markers, etc. (Leaders Project, 2014).

Early Literacy Failure Prevention

Research has shown that students are more successful readers when they are engaged in preventative reading programs rather than remedial (Slavin, 2005). The reason is because it is more challenging for students to read on grade level once they have already failed to read (e.g. as in remedial reading programs) rather than prior to the failure occurring (like in preventative reading programs) (Slavin, 2005). Foundations literacy program for students in grades prekindergarten through three focuses on teaching foundational skills in reading such as phonemic awareness, phonological awareness, phonics-word study, high frequency word study, fluency, vocabulary, spelling (encoding), and handwriting (Wilson Language Training, 2016). Foundations may be used as either a reading prevention or intervention program as it has been known to prevent the number of interventions otherwise needed in the intermediate grade levels when used daily for 30 minutes by prekindergarten through third grade students (Wilson Language Training, 2016). Success for All, one of the nation's oldest Comprehensive School Reform (CSR) models is research-based and has displayed a track record of success that focuses on what is known as "preventable failure" in reading (Slavin, 2005, p. 3).

Standards-Based Learning

The Common Core State Standards (CCSS) were developed in both math and reading by governors and state education commissioners from 48 states across the nation (Common Core State Standards Initiative, 2015). Since being published in 2010, the CCSS has received both credibility and criticism (CCSSI, 2015). They have received credibility for a number of reasons including, but not limited to: (1) providing grade-level appropriate math and reading standards currently adopted by 43 states (2) replacing the states' current, individual standards with a common set of standards (usable by all states) that prepare students to be college, career, and workforce-ready, and (3) including and encouraging input from school administrators, parents, teachers, and various stakeholders in order to develop educational standards rich in both content and skill (CCSSI, 2015). Wexler (2014) states that one of the most common complaints from organizations regarding CCSS is that it removes the art of creativity from educators (Wexler, 2014). Wexler (2014) best describes this CCSS drawback by stating that it is the "most prescriptive and formalized curriculum we have seen in this country" (Wexler, 2014, p. 172).

The Arts and Common Core

When authentically integrating a performing art (i.e. creative movement) into an academic content area, educators often incorporate standards from both areas while developing activities and assessments for the lesson plans (Gullatt, 2008; Riley, 2012). The National Coalition for Core Arts Standards (NCCAS) published a revised version of the National Arts Standards (Wexler, 2014). Coalition members released the framework to inform the public about the benefits of the arts beyond their inclusion in English language arts and math standards (Wexler, 2014). Some of the benefits of arts integration include decreasing the likelihood of dropouts, increasing motivation, and promoting community service (Chen, Chen, & Zhu, 2012;

Mandel, 2007). According to Wexler (2014), the NCCAS provides and encourages more depth of knowledge as opposed to the CCSS that merely promotes “linear processes of transmitting knowledge” (Wexler, 2014, p. 173). Despite the difference between the standards, it is important to note that the NCCAS writers intended to make meaningful connections between NCCAS and CCSS (Wexler, 2014). Riley (2012), a renowned arts integration specialist, states that there are many parallels between the arts and Common Core that include focusing on process rather than mere product, offering real-world access points, and providing true equity for all students, just to name a few. Lastly, the revised arts standards were also scheduled to undergo a second review to further connect it to CCSS by determining goal alignment (Wexler, 2014). Aligning NCCAS with CCSS may have several positive outcomes, including (1) recognition of the arts and their value to academic learning, (2) more use of NCCAS by non-arts educators because of their association with CCSS, and (3) the development of more well-rounded students who are both academically and artistically skilled (Wexler, 2014; Riley, 2012).

The President of Common Core presented a symposium titled, “Truant from School: History, Science, and the Arts” (Wexler, 2014, p. 173). David Coleman, a key figure in the formation of the CCSS, spoke at the symposium about the significance of including the arts within daily instruction (Wexler, 2014). Coleman explained to the symposium audience that teaching the true essence of reading in kindergarten through fifth grade without teaching history, science, and the arts is non-existent (Wexler, 2014). He then met with forty arts teachers from across the country to determine CCSS implications on the arts (Wexler, 2014). Collectively, they concluded the arts did not have to be a servant to English language arts standards (Wexler, 2014). The arts teachers believed English language arts teachers should improve their understanding of the arts, embrace the knowledge retrieved from it, and research other areas

enhanced by the arts to offer more information for literacy (Wexler, 2014). For example, an elementary teacher at a creative arts elementary school had her students study the book, “Follow the Drinking Gourd” (Cornett, 2006). These students were asked to listen to a song of the same title, and then answer questions on how the song related to the story and singers’ vocal characteristics (Cornett, 2006). Students were also asked to describe how the song made them feel (Cornett, 2006). The more teachers of English language arts and other subject areas understand that the arts encourage the reading of new texts with repeated observation and various interpretations (Wexler, 2014), the more opportunities they will provide students to express and convey new meanings through new media.

Implementing Arts-Based Read Alouds to Teach Literacy Skills

Each of the arts (e.g., dance, drama, music, and visual arts) can be used to enhance literacy, particularly read alouds (Cornett, 2006). Read alouds are an integral part of the literacy block (Cornett, 2006). An arts-based read aloud provides new meaning to content-rich material, and innovative ways of teaching literacy skills (Cornett, 2006). Some arts-based reading activities may include becoming a character through dramatization or creating a song or rap to recall the sequence of events in a story (Cornett, 2006). One technique that aligns well with both reading and music is *call and response* (Riley, 2012). This technique, based upon rhythm, can be led by the teacher through hand-clapping, and can be an effective strategy for integrating music in reading or even math (Riley, 2012). Arts-based read alouds allow teachers to model reading skills such as fluency and comprehension, while exposing students to advanced literature and vocabulary (Cornett, 2006).

The goal of arts integration is to create understanding and meaning of reading and other academic subject areas through the performing and visual arts (Cornett, 2006). To accomplish

this, true integration should take place with fidelity and depth (Cornett, 2006). Superficial implementation such as using coloring sheets, or imitated songs, movement patterns, or dramatization will reduce its effectiveness (Cornett, 2006). Teachers should use charts of arts elements as a viable resource, and utilize the arts in academic lessons to emphasize, and re-iterate concepts (Cornett, 2006). A few other strategies that can assist teachers with arts integration include but are not limited to the following: “using an arts area for which the classroom teacher is comfortable (for many, this starts with visual arts), creating a lesson that truly teaches to both standards, and assessing both areas equitably” (Riley, 2012, para. 8). Educators who integrate the arts must be willing, creative, and spontaneous as they allow the arts to be at the forefront of teaching and learning (Cornett, 2006).

Collaborative Planning for Arts-Based Reading

One of the most pertinent elements of arts integration is collaborative planning (Cornett, 2006). McTighe once stated the following: “before we teach, we really need to plan. No effective teacher goes into the classroom and ‘wings it,’ even using good techniques” (Hawker Brownlow Education, 2010). Teachers can plan arts-based literacy activities in advance by re-reading books to identify their main themes, and then having students connect those themes to their own lives as well as the arts (Cornett, 2006). The arts are innate, but greater success in arts-based academic instruction are guided by educators who are willing and eager to devote time for necessary planning of lessons and activities (Cornett, 2006). Teachers may need to consult with arts specialists while using other resources such as arts organizations (Cornett, 2006). Riley (2012) emphasizes that collaboration in planning between arts and academic teachers is key, so that these teachers can collectively devise “naturally-aligned objectives” (para. 8). Riley (2012) suggests that teachers research and practically apply arts integration strategies (para. 2).

Teachers may also plan for students to attend arts-related events such as exhibitions or performances (Cornett, 2006). The more teachers plan and expose students to the arts, the more students will be able to engage in enriching arts-based learning activities (Cornett, 2006).

Benefits of the Arts

Many schools across the country have chosen to use arts integration or arts infusion as a Comprehensive School Reform (CSR) model, because of the many benefits (Cornett, 2006). Cornett (2006) states that major successes have been achieved with at-risk youth in poverty-stricken areas by exposure to the arts. The arts increase “concentration, focus, creative problem-solving, vocabulary, understanding point of view, mood, characterization, and more” (Cornett, 2006, p. 238). Arts researchers have indicated that in addition to academic benefits, the arts provide non-academic benefits such as motivation and drop-out prevention (Chen, Chen, & Zhu, 2012; Mandel, 2007). Research supports the notion that all disciplines of performing and visual arts (e.g. dance, music, theatre, and visual arts) have positive effects on students' academic achievement levels as students are more exposed to them (Mandel, 2007).

Conveying meaning and expression through the arts. Research reveals the arts are significant to literacy because they aid in conveying meaning (Cornett, 2006). J. Davis (1999, as cited in Gullatt, 2008) supports the concept that the arts should be used as a vehicle in creating meaning from “all that is learned” (p. 14). The arts should be used as a mode of communication, and as a response and synthesis of all academic content and skills acquired (Gullatt, 2008). Historically, ancestors used the arts as a form of expression prior to the use of verbal language (Cornett, 2006). The innate nature of the arts, and evidence to support this claim as stated by Cornett (2006) can be found through observing infants, toddlers, and young children. Lastly, the

arts offer additional means of communication other than standard forms such as reading, writing, speaking, and listening (Cornett, 2006).

Motivation. Motivation can derive from internal forces, external forces, or a combination of both. Chen, Chen, & Zhu (2012) completed a quantitative study that revealed that students were motivated when participating in physical education. The authors found there was a correlation between physical education and motivation, but a weak correlation between motivation and outcomes (Chen, Chen, & Zhu, 2012). This study is relevant to creative movement because it is considered a form of physical education.

A national research study on arts connections to academic achievement. James Caterall's analysis of the 1988 National Education Longitudinal Study discovered the following results regarding the arts as it relates to academics: (1) the arts are vital to educating the whole child, (2) they allow students to become well-rounded learners, and (3) the arts affect learning across academic subjects in a positive way, as high levels of arts exposure correlate with high levels of academic achievement (Mandel, 2007). Based upon findings of the Education Commission of the States (ECS), only 26 out of the 50 states consider the arts as core subjects, and only 33 out of the 50 states mandate arts education in K-12 schools (Mandel, 2007).

The arts were connected to many walks of life during the Renaissance era (Mandel, 2007). Because knowledge flourished during this time, Caterall (1988 as cited in Mandel, 2007) also believed that education could have the same results if schools, districts, and states placed more importance on arts education. Based upon the current state of US K-12 education as standardized test results continue to decline, the United States is considered one of the lowest academically-performing countries in the world (Sabol, 2013). Since current education models

are failing, arts education may be the solution needed to improve academic achievement in this country (Sabol, 2013).

Movement Integration and Cognitive Development

Movement and dance are vehicles of expression that can be used to enhance academic learning, especially literacy. “Learning, thought, creativity, and intelligence are not processes of the brain alone, but of the whole body” (Carla Hannaford, 2005, as cited in Becker, 2013, p. 6). Movement not only increases muscle strength and flexibility, but these same enhancements play a vital role in cognitive development (Becker, 2013). When dance and movement occur, proteins stored in muscle are then released in the blood, and eventually settle in the brain (Becker, 2013). These proteins then facilitate the brain’s functioning, thus allowing humans to create their “highest thought processes” (Ratey, 2008 as cited in Becker, 2013, p. 6). Research reveals that when movement is integrated into pretend imagery from novels, it facilitates prekindergarten students with “attention, speed, retention, and enjoyment of learning” (Sacha & Ross, 2006 as cited in Lorenzo-Lasa, Ideishi, & Ideishi, 2007, p. 25).

Movement and the Kinesthetic Learner

As Gardner emphasized, there are many different types of learners (Becker, 2013). One type of learner is called bodily-kinesthetic, and it includes dancers, gymnasts, athletes, and any other types of physical learners (Becker, 2013). Bodily-kinesthetic learners are most successful when they learn through physicality (Becker, 2013). Movement provides bodily-kinesthetic learners with an avenue and arena to successfully learn across all subject areas (Becker, 2013). When creative movement was implemented into preschool academic curriculum for a study, researchers discovered that the rhythm and patterns from music in conjunction with movement

aided in reiterating math and logic skills (Shilling, 2002 as cited in Lorenzo-Lasa, Ideishi, & Ideishi, 2007).

In Southern San Diego, a study was conducted on two schools that successfully implemented a local arts program called Teaching Artists Project, also known by its acronym of TAP (Greenfader & Brouiette, 2013). TAP placed teaching artists in classrooms to co-teach arts lessons with K-2 educators during the first year of the program (Greenfader & Brouiette, 2013). Through the TAP program, Greenfader and Brouiette (2013) found that oral language skills of ELL students increased while using dance and dramatization. Research reveals that early development of oral language skills is linked to future success in literacy (Greenfader & Brouiette, 2013). Research findings also concluded that movement helps children to garner a larger range of emotions which in turn allows them to be more sensitive toward basic emotions and employ this repertoire “for responding to the world” (Boone & Cunningham, 1998 as cited in Lorenzo-Lasa, Ideishi, & Ideishi, 2007, p. 25). The enriching dance and movement activities of the TAP program allowed students to use gestures and movement to communicate new vocabulary words, promote interaction, engagement, and increased participation in school as well as outside of the classroom (Greenfader & Brouiette, 2013). For ELL students who are not yet proficient in English, dance and movement offers another mode of expression to demonstrate their understanding of literacy skills such as story elements and sequence of events (Greenfader & Brouiette, 2013). Movement is considered a form of expression and communication that provides multisensory and multidimensional experiences to students of all ages and abilities while promoting “self-awareness, emotional response, social interaction, and cognitive focusing and attention” (Koff, 2000, as cited in Lorenzo-Lasa, Ideishi, & Ideishi, 2007, p. 27).

Many schools are under pressure to produce learning gains as measured through standardized testing (Scully & Roberts, 2002). The top-down demands for more formalized instruction are not only in the intermediate grades, but in the primary grades as well (Barbour & Seefelt, 1993, as cited in Scully & Roberts, 2002). Play is an integral part of the learning process, especially in primary grade levels (Scully & Roberts, 2002). Children can relate most to play, as it is an enjoyable part of their daily health, growth, and development (Scully & Roberts, 2002). Critical thinking is a compulsory skill needed to solve problems. Through problem solving in the arts, students create both tangible and cerebral images (Cornett, 2006). According to Cornett (2006), these “images are the workhorses of creative problem solving in the arts” (p. 236). Problem solving in the arts has the same type of problem-solving format as any other subject such as reading, writing, or science (Cornett, 2006). It is like the scientific method, and encompasses a beginning, middle, and end (Cornett, 2006). Play ultimately bridges gaps between abstract, academic content and pleasurable learning (Scully & Roberts, 2002). Including play in the teaching and learning of literacy creates more “real, engaging, and authentic” learning experiences for students (Scully & Roberts, 2002, p. 93). Play encourages primary students to participate in challenging and rigorous learning tasks while creating a life-long desire to master the major components of literacy such as reading and writing (Scully & Roberts, 2002).

There are several arts, play, and movement-infused activities that are beneficial to students’ phonics and literacy development (Scully & Roberts, 2002). Because phonics can be a dull, worksheet-driven part of literacy instruction, it can be transformed into active learning activities to increase students’ interests (Scully & Roberts, 2002). One suggestion is a *Hop to the Rock* activity in which students learn to blend short *o* words through use of physical activity and

props (Scully & Roberts, 2002). In the activity, students *hop* to various props that have short *o* sounds (Scully & Roberts, 2002). Another activity called *Slide Blending* involves students learning to blend vowel-consonant teams by sliding down a playground slide with individual letters (Scully & Roberts, 2002). An additional example of a movement-based activity is when a teacher at a creative arts elementary school in South Carolina read a story titled *Barefoot* to her class (Cornett, 2006). The teacher required her students to perform an activity integrating creative movement and drama by mimicking sounds and movements with their feet correlated to the reading (Cornett, 2006). She also modeled a contrasting mime of a story called *Boots* as students underwent their roles as slave hunters (Cornett, 2006).

Scully and Roberts (2002) further suggested that a simple matching activity can be turned into an enjoyable word hunt (Scully & Roberts, 2002). Instead of a traditional word match in which students are asked to match pictures with words from a word box, the words can be cut, separated and disbursed throughout the classroom. Students would be fully engaged as they actively hunt for the words that correspond with their pictures (Scully & Roberts, 2002). Students could then glue the words and pictures together once they return to their seats (Scully & Roberts, 2002). Another suggested hands-on phonics activity is word building (Scully & Roberts, 2002). Scully and Roberts (2002) did not refer to merely forming words out of magnetic letters. They explained that their definition of word building would be for students to form physical structures of short *a*, short *i*, short *o* words, etc. (Scully & Roberts, 2002). Students could even use cereal boxes to form a *city* skyline of soft *c* words (Scully & Roberts, 2002). Although these were all teacher-organized activities, students controlled their own learning through incorporating some of their own ideas of movement and play in the literacy activities.

Because the legendary Dr. Seuss had a most creative and enjoyable way of teaching phonics, books written by the beloved children's author can be used as valuable resources (Scully & Roberts, 2002). For example, if a teacher chose to use the book *Hop on Pop* to teach a phonics lesson about words ending in *at*, he or she would first gather props such as a bat and a stuffed animal cat (Scully & Roberts, 2002). The teacher could then scatter them around the classroom, and allow students to take turns being Pat, who sat on items ending with *at* (Scully & Roberts, 2002). Play and movement are natural parts of children's growth and development, so infusing them in phonics and reading instruction would only enhance, enrich, and engage early emergent readers (Scully & Roberts, 2002).

Summary

Preventable failure in early literacy is paramount to future reading success (Slavin, 2005). The overall objective of Foundations and Success for All is to offer literacy failure prevention and intervention programs to learners in early grades levels such as pre-kindergarten, kindergarten, first, and second grades (Slavin, 2005; Wilson Language Training, 2016). Schools often attempt to cure (e.g. through remediation) rather than prevent students from failing (Slavin, 2005). Adopting a belief system of prevention rather than remediation in the primary grades may be able to assist school administrators and educators in reducing the number of preventable, failing students who progress to the intermediate grade levels (Slavin, 2005). Taking a proactive approach in early childhood literacy through infusing teacher-organized play activities that involve movement and props can allow phonics instruction to be more enjoyable and meaningful to young students in grades K-2 (Scully & Roberts, 2002).

Many arts researchers and studies report similar findings on how the arts foster academic learning: through increasing motivation, decreasing and preventing dropouts and truancy, and

increasing the need to serve the community (Chen, Chen, & Zhu, 2012; Mandel, 2007). Since read alouds are an integral part of developing literacy, arts-based read alouds can be a viable solution in engaging young, emergent readers in kindergarten through second grade (Cornett, 2006). Arts-based read alouds bring reading to life, especially through dance, movement, and drama (Cornett, 2006). The art of dance and movement can further enhance and develop reading through engaging the body, mind, and spirit to convey new meaning in major literacy skills such as phonics, vocabulary, fluency, comprehension, etc. (Becker, 2013; Greenfader & Brouiette, 2013).

The goal of arts integration is to create understanding and meaning of reading and other academic subject areas through the incorporation of the performing and visual arts (Cornett, 2006). Movement integration fosters learning that is both multidimensional and multisensory while allowing students to become physically immersed in problem solving (Koff, 2000, as cited in Lorenzo-Lasa, Ideishi, & Ideishi, 2007, p. 27; Cornett, 2006). These problem-solving skills develop into the critical thinking skills necessary to become successful in all academic subject areas (Cornett, 2006).

CHAPTER III: Methodology

Introduction

Research indicates that phonics is most effective for all students when it is systematic, direct, and explicit (Earle & Sayeski, 2016). Because movement is both multisensory and multidimensional, it can further enhance and develop reading through engaging the body, mind, and spirit to convey new meaning in major literacy skills such as phonics, vocabulary, fluency, comprehension, etc. (Becker, 2013; Greenfader & Brouiette, 2013). A gap in literature indicates limited research has been conducted on the effectiveness of creative movement on phonics. After an extensive literature review, the researcher found there have been no studies conducted on teachers' perceptions of the effectiveness of creative movement on phonics acquisition. Therefore, there was a need to conduct this research study.

Research Questions

The following questions guided the study:

- What are prekindergarten through second grade teachers' perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?
- How do perceptions differ based on the grade level taught?

Context/Setting of the Study

The South Florida region involved in this study is heavily populated with just under two million people (US Department of Commerce, 2016). Nearly six percent of the population is under the age of five or preschool-aged, and 21% of the population is under the age of 18 (US Department of Commerce, 2016). This region of South Florida has a diverse racial and ethnic make-up with white, black, American Indian, Alaska Native, Native Hawaiian and other Pacific Islanders, and Hispanic and Latino residents (US Department of Commerce, 2016). The area of

the region is over 1,200 square miles, and it encompasses a variety of schools (i.e. public, private, charter, etc.) (US Department of Commerce, 2016).

Description of Population /Sample Research

The target population sampled in this study is prekindergarten through second grade private school teachers in a South Florida region. Survey data was collected from prekindergarten through second grade teachers in private schools throughout the South Florida region. The researcher selected educators who teach any subject area from prekindergarten to second grade through random sampling. The researcher contacted the principals of individual private schools in writing (Appendix E) to seek their permission to survey their teachers. Within the email communication, the researcher requested that principals email the survey link to their primary level teachers. The researcher did not request principals to provide her with the email addresses of the teachers. Upon principals' approval, the online survey was disseminated. The researcher invited prekindergarten through second grade teachers from private schools throughout South Florida to respond to the survey (Appendix D) with the goal of receiving a minimum target sample size of $N=50$. After the target sample size was not achieved in the initial request inviting teachers to survey, the researcher invited teachers two additional times (for a total of three times) to participate within a six-week period. Since the target sample size was not achieved after three attempts, the study then proceeded with the actual number of respondents who agreed to participate (e.g. 20).

Rationale for Design

The results of the needs assessment revealed 20% of primary teachers strongly agreed and 70% of them agreed that phonics is the most deficient reading skill in their classes at a South Florida urban Title I school. Forty percent of the teachers strongly agreed and 50% of them

agreed that phonics instruction incorporating technology and creative movement could facilitate learning thus increasing reading achievement for primary level students. These results provided the basis for the main rationale behind this study: to conduct phenomenological research on prekindergarten through second grade teachers on their perceptions of the effectiveness of creative movement on phonics acquisition to bridge the existing gap in this area of scholarly literature.

Research Design

The research design of this study is phenomenological. This type of qualitative research design gathers the perceptions of the participants' experience with a specific phenomenon (Leedy, 2013). Prekindergarten through second grade teachers from private schools in South Florida were invited to respond to a survey regarding the phenomenon of the effectiveness of creative movement on phonics acquisition. Teachers who teach any subject area to prekindergarten, kindergarten, first, and second grade students were selected through random sampling to garner their perceptions. This allowed the researcher to gather data from teachers with a variety of teaching backgrounds and grade levels.

Data Collection

Through random sampling, the researcher selected educators who teach any subject area to prekindergarten through second grade students to participate in the online survey (Appendix D). The researcher contacted the principal at individual private schools via email (Appendix E) to seek their permission to survey their teachers. Upon principals' approval, the online survey was disseminated. The target sample size was a minimum of N=50. Since the target sample size was still not achieved after three attempts, the study then proceeded with the actual number of respondents who agreed to participate.

Data was collected electronically through an online survey website known as Survey Monkey. The survey (Appendix D) created on Survey Monkey was most accessible to participants for three main reasons as follows: (1) it was free, (2) it was web-based (with its own universal resource locator or URL), and (3) it allowed respondents to maintain their anonymity, because it did not require account creation. Eight survey questions included a Likert scale, and two entailed open-ended questions requiring short responses. The qualitative survey encompassed no more than ten questions correlated to the research questions.

Ethical Considerations

The researcher did not expose teachers to any forms of psychological harm through the administration of the survey. As documentation of their consent, all participating adults were asked to click “OK” at the bottom of the Teacher Informed Consent to Participate in Research form (Appendix C). The informed consent form described the study, the participants’ role, the researcher’s contact information, and a statement explaining that participation in the study was completely voluntary. The consent forms also included a section on the participants’ right to privacy. No information was disclosed from the study that could jeopardize the anonymity of the participants. Participants were protected from any breaches of privacy throughout the course of the study. Data from participants remain on a password protected computer accessible only to the researcher and destroyed after five years.

Quality of Data

To collect data efficiently, participants were requested to input their responses directly into Survey Monkey (location of the online survey), decreasing threats to validity. To strengthen external validity of the data, respondents were requested to select a setting comfortable and familiar to them (as opposed to an unfamiliar location such as a laboratory

like in some studies) such as their home, work, or any other location that promotes privacy. Fulfilling this request created an environment where respondents were free from ridicule, bias, criticism, etc. The data entered is trustworthy and reliable for three reasons as follows: (1) each question was automatically stored and calculated once the participant answered, (2) only the researcher (not a third-party researcher) administered the survey, and then collected and analyzed the survey data, and (3) identities of all participants are protected as participants' responses were only reported as group percentages or whole numbers etc. To further decrease threats to validity, triangulation was used to analyze the survey data through multiple perspectives (e.g. bar graphs, pie graphs, and spreadsheets).

Data Analysis

Survey responses were disaggregated, organized, and analyzed through various methods. Spreadsheets were used to enable the researcher to view multiple responses from multiple respondents simultaneously. The data was also analyzed through bar graphs and pie graphs, allowing the researcher to further disaggregate and analyze color-coded data while comparing, and contrasting responses from participants. Once survey data was completely organized into themes ranging from broad to specific, inductive reasoning was used to draw conclusions about primary teachers' perceptions of the effectiveness of creative movement on phonics acquisition. The data was also organized into tables by grade level to evaluate if a relationship existed between the grade level taught and the perception of creative movement effectiveness on phonics acquisition.

Delimitations and Limitations Summary

Due to the phonics-based focus of this study, a major delimitation is the study was not intended to focus on the effectiveness of movement in any other literacy skills such as

vocabulary, fluency, comprehension, or writing. The researcher invited prekindergarten through second grade teachers from private schools in South Florida to serve as the target population. The target sample size for this study was a minimum of 50. Another limitation is the sample size was smaller, because some teachers exercised their right not to participate in the study. It was completely voluntary as stated on the form titled Teacher Informed Consent to Participate in Research (Appendix C). To achieve the target sample size, the researcher continued to invite more teachers to respond to the survey (Appendix D). Since the sample size was not achieved after three attempts, the study proceeded with the actual number of respondents who agreed to participate (e.g. 20). The last limitation is the needs assessment could be biased as the wording of the questions may have caused indirect and unintentional probing that influenced the responses from the participants.

Summary

Data was collected from prekindergarten through second grade teachers from a variety of teaching backgrounds and grade levels. The researcher administered a survey to prekindergarten through second grade teachers from private schools in a South Florida region. Since the goal was to receive a minimum sample size of 50 respondents, the researcher continued to invite teachers to respond to the survey for a total of three times. Regardless of the number, the study proceeded by reporting and analyzing the data from those respondents who agreed to participate. Eight of the questions were in the form of a Likert scale, and two were open-ended questions requiring short responses (Appendix D). The survey was considered qualitative, and the study itself was a phenomenological study. Spreadsheets, bar graphs, and pie graphs were utilized to further disaggregate and analyze the data in the study.

The researcher also discussed the rationale for the design, the research design, ethical considerations, and the quality of the data (i.e., validity and reliability). Other sections reiterated in Chapter III were the research questions, context/setting of the study, and delimitations and limitations of the study. In Chapter III, the researcher concisely discussed the plan of action necessary to conduct the study and answer the guiding research questions.

CHAPTER IV: Results

Introduction

Phonics is a fundamental skill compulsory for proper literacy development in the primary grade levels (Journeys Common Core, 2013). Effective phonics instruction positively impacts such literacy skills as decoding, encoding, comprehension, fluency, and even vocabulary (Journeys Common Core, 2013). “Students’ ability to comprehend is dependent upon their ability to quickly and automatically decode words” (Journeys Common Core, 2013, p.5). According to the Common Core State Standards, phonics is a foundational skill in reading, not only for primary level students, but for intermediate students in grades three through five (Journeys Common Core, 2013, p. 15).

Research Design

This study investigated prekindergarten through second grade teachers’ perceptions of the effectiveness of creative movement on phonics acquisition. Overall this study explored perceptions of creative movement as an alternate, untraditional means of acquiring phonics for students in grades prekindergarten through second grade as opposed to traditional worksheet-driven approaches often viewed as being dull and monotonous (Journeys Common Core, 2013; Scully & Roberts, 2002). With phonics and phonological awareness considered two of the most important skills in primary level reading development, students cannot afford to be disengaged during phonics instruction (Journeys Common Core, 2013; Scully & Roberts, 2002). From this study, the researcher gained that an average of 8.88% of respondents expressed unfavorable perceptions while an average of 6.38% expressed neutral responses, and an average of 84.74% of participants from the sample provided favorable perceptions on survey questions seven through 10, the specific questions inquiring about the effectiveness of creative movement in creating

engagement, understanding, and learning in phonics acquisition for students in prekindergarten through second grade. The high percentage of favorable survey responses could indicate future buy-in from teachers to implement creative movement-based approaches to phonics within their own classrooms. This chapter represents the findings of the qualitative study based upon the researcher's two fundamental research questions used for this study. The research questions addressed in this study are as follows:

- What are prekindergarten through second grade teachers' perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?
- How do perceptions differ based on the grade level taught?

Organization of the Findings

To organize and analyze the data, the researcher divided all questions from two through nine (Likert scale) into themes, and also divided all responses from question 10 (open-ended) into themes (Table 1 and 2). Creswell (2007) states "classifying pertains to taking the text or qualitative information apart, and looking for categories, themes, or dimensions of information" (p. 153). The Likert scale questions in the survey proceeded from broad to specific to gather perceptions from respondents on such themes as the *grade levels of instruction, relationship between enjoyment and engagement in prekindergarten through second grade, relationship between engagement and learning in prekindergarten through second grade, phonics-important skill for reading in prekindergarten through second grade, worksheet-driven approaches effectiveness for phonics acquisition, creative movement effectiveness at engaging prekindergarten through second grade during phonics instruction, creative movement effectiveness in phonics acquisition, and creative movement effectiveness in understanding and*

learning through a phonics program (Table 2). Themes encompassing questions three through five offer insights on the interconnection between enjoyment, engagement, and learning (Table 2). Survey question number six provided data on respondents' perceptions of worksheet-driven approaches to phonics, the antithesis of a creative movement approach. Survey questions two, seven, eight, and 10 pertain directly to the research questions, question nine correlates to future research, and question 11 is for the researcher's own knowledge (Appendix H). Survey questions three, four, five, and six contributed to answering the research questions, and significantly supported the discussion (interpretation) section in Chapter V. The Teacher Informed Consent to Participate in Research (Appendix C) became survey question one once all questions were entered in Survey Monkey. Therefore, all of the original numbering of the questions as listed in Appendix D changed as follows: survey question one became two, two became three, three became four, and so on (Appendix H). The researcher classified the results of Likert scale questions three through nine into either *favorable*, *unfavorable*, or *neutral*. Favorable responses were "almost always," and "to a considerable degree," the neutral option was "undecided," and the unfavorable responses were "occasionally" and "seldom." For the open-ended question of 10, participants' responses were categorized into themes, and the themes were then classified into *favorable* and *unfavorable or no response* (Table 1). The data was also separated into *current grade levels of instruction* of the respondents. There were no neutral responses for survey question 10.

Participants

The researcher used random sampling to locate teachers to serve as respondents for this research study. Prekindergarten through second grade teachers of any subject area were invited

to participate in the qualitative survey. Having prior experience using creative movement in phonics instruction was not a criterion for selection to participate in this study.

Data Collection

The researcher first contacted the principals of individual private schools in writing to seek their permission to survey their teachers (Appendix E). Within the email communication, the researcher requested that principals email the survey link to their prekindergarten through second grade teachers inviting them to respond to the qualitative survey (Appendix D). The researcher did not request principals to provide the email addresses of the teachers. The Recruitment Flyer and Procedures (Appendix F) inviting subjects to participate in the research study and the Institutional Review Board Acceptance Letter (Appendix G) were attachments in the email. Upon principals' approval, the online survey, and all attachments were disseminated. The goal was to receive a minimum target sample size of $N=50$. The target sample size was not achieved in the initial request inviting teachers to survey, so the researcher invited teachers two additional times (for a total of three times) to participate within the six-week data collection period. Since the target sample size was still not achieved after three attempts, the study proceeded with a total of twenty respondents who completed 94% of the survey.

Data was collected electronically through an online survey website known as Survey Monkey. The survey (Appendix D) created on Survey Monkey was most accessible to participants for three main reasons as follows: (1) it was free, (2) it was web-based (with its own universal resource locator or URL), and (3) it allowed respondents to maintain their anonymity, because it did not require account creation. Survey questions included eight Likert scale, and two open-ended questions requiring short responses. The qualitative survey encompassed no more than 10 questions to support or directly respond to the research questions.

Summary of Results

Two sets of data generated by Survey Monkey were used to create the figures and tables for Chapter IV: Appendix H-Summary Data for Figures 1.1-1.6, and individual response data (not included in Appendix) for both Table 1 and Table 2. The Likert scale questions in the survey were placed in Table 2, and disaggregated into themes proceeding from broad to specific, then favorable, neutral, unfavorable, and skipped responses to gather perceptions from participants on the following themes (including number and percentage of respondents for each theme): *grade levels of instruction*-prekindergarten-five (26.32%), kindergarten-four (21.05%), first grade-seven (36.84%), second grade-two (10.53%), prekindergarten through second grade-one (5.26%), *the relationship between enjoyment and engagement*-19 (95%) respondents selected “almost always,” and “to a considerable degree,” no (0%) respondents selected “undecided,” one (5%) respondent selected “occasionally,” and no (0%) respondents selected “seldom”, *relationship between engagement and learning*-20 (100%) respondents selected “almost always” and “to a considerable degree,” with no (0%) respondents having selected “undecided,” “occasionally,” or “seldom”, *phonics-important skill in reading for prekindergarten through second grade students*-20 (100%) respondents selected “almost always,” and “to a considerable degree,” with no (0%) respondents having selected “undecided,” “occasionally,” or “seldom”, *worksheet-driven approaches effectiveness for phonics acquisition*-nine (45%) respondents selected “almost always” and “to a considerable degree,” no (0%) respondents selected “undecided,” 11 (55%) respondents selected “occasionally,” and “seldom,” *creative movement effectiveness at engaging prekindergarten through second grade during phonics instruction*-16 (80%) respondents selected “almost always” and “to a considerable degree,” two (10%) selected “undecided,” two (10%) selected “occasionally,” and no (0%)

respondents selected “seldom”, and *creative movement effectiveness in phonics acquisition*-16 (80%) respondents selected “almost always” and “to a considerable degree,” one (5%) selected “undecided,” and three (15%) chose “occasionally” and “seldom.”

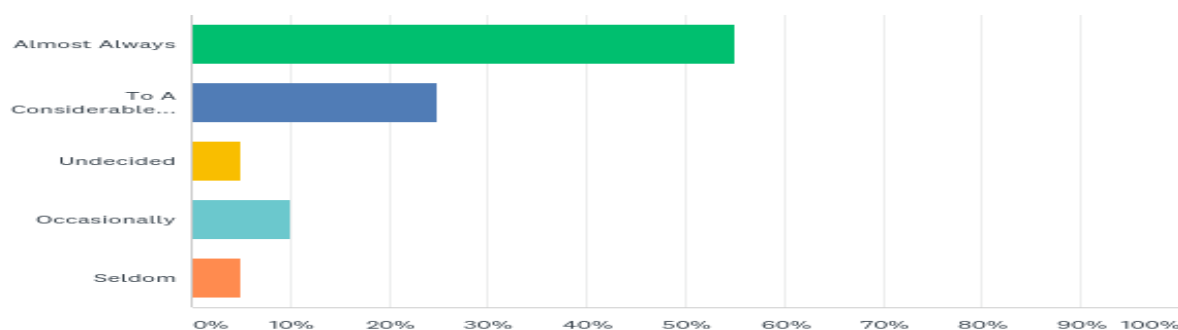
For the tenth question which was open-ended, the following favorable themes (including number and percentage of respondents for each theme) derived directly from participants’ responses (Table 1): (1) *Theme 1-Teacher(s) perceive interactive lessons that include creative movement as effective or appropriate in phonics for prekindergarten through second grade students*-five (26.32%) respondents, (2) *Theme 2-Teacher(s) perceive that prekindergarten through second grade students would be more motivated, engaged or interested in phonics through creative movement*-four (21.05%) respondents, (3) *Theme 3-Teacher(s) perceive that creative movement appeals to multiple senses, especially providing a kinesthetic benefit to Pre-K-2nd grade students*-two (10.53%) respondents, (4) *Theme 4-Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons*-five (26.32%) respondents, (5) *Theme 5-Teacher(s) perceive that creative movement may be effective in combination with more traditional subject areas (e.g. reading, writing, etc.) or other (e.g. singing, etc) learning methods*-two (10.53%) respondents. There were a total of 18 (94.75%) favorable, open ended responses to the 10th question. One unfavorable themed response derived directly from a respondent (5.26%) teaching second grade was as follows: *Theme 6-Teacher does not believe that creative movement would be appropriate or does not indicate interest* (Table 1). Two respondents skipped the question entirely. The above-stated data contributed to responding to the two research questions that guided the study.

Results for Research Question 1

RQ 1: What are prekindergarten through second grade teachers' perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?

The researcher gathered the answer from the results of three survey questions. Data from the eighth question, “to what degree do you perceive that creative movement (e.g. letter formation and word building activities through use of the body, incorporating movement to “act out” new words or sounds within a word such as digraphs, etc.) would be effective in phonics acquisition in prekindergarten through second grade students?” revealed that 11 (55%) selected “almost always,” and five (25%) selected “to a considerable degree” for a total 16 (80%) participants who responded favorably. One (5%) respondent selected “undecided” while two (10%) respondents chose “occasionally,” and one (5%) selected “seldom” for a total of three (15%) participants who responded unfavorably. These results are indicated below in Figure 1.6 collected from Survey Monkey (Appendix H; Table 2).

Figure 1.6-Question 8



Question seven would also be applicable in answering research question one, because the perception of effectiveness of creative movement in engaging students in grades prekindergarten through second grade during phonics instruction can be relevant to the perception of

effectiveness of creative movement on phonics acquisition. As established through the results of question four, 20 (100%) participants responded favorably regarding their perception of a relationship between engagement and learning by selecting “almost always” and “to a considerable degree” with no one (0%) selecting the neutral or unfavorable responses. This indicates a clear perception that engagement and learning are connected to one another allowing survey question seven to be relevant to research question one. With 10 (50%) respondents who chose “almost always” and six (30%) respondents who opted for “to a considerable degree” while two (10%) having selected “undecided,” another two (10%) respondents having selected “occasionally,” and no (0%) respondents having selected “seldom,” (Figure 1.5) regarding their perception that creative movement may be effective at engaging students during phonics instruction, this can be interpreted as a viable perception of the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students as asked in research question one.

The 10th survey question “what are your perceptions about the effectiveness of creative movement on phonics acquisition in relation to the specific grade level that you teach?” the researcher initially disaggregated the responses into two broad categories of *Favorable* and *Unfavorable Response or No Response* (Table 1). The data was also separated into *current grade levels of instruction* of the respondents. Because this was an open-ended question requiring a written response, the researcher then categorized the data according to perception, and grade level taught by the respondent. Favorable responses were organized into the following themed categories based upon the participants’ responses: (1) *Theme 1-Teacher(s) perceive interactive lessons that include creative movement as effective or appropriate in phonics for prekindergarten through second grade students-five (26.32%) respondents*, (2) *Theme 2-*

Teacher(s) perceive that prekindergarten through second grade students would be more motivated, engaged or interested in phonics through creative movement-four (21.05%) respondents, (3) Theme 3-Teacher(s) perceive that creative movement appeals to multiple senses, especially providing a kinesthetic benefit to Pre-K-2nd grade students-two (10.53%) respondents, (4) Theme 4-Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons-five (26.32%) respondents, (5) Theme 5-Teacher(s) perceive that creative movement may be effective in combination with more traditional subject areas (e.g. reading, writing, etc.) or other (e.g. singing, etc.) learning methods-two (10.53%) respondents. There was a total of 18 (94.75%) favorable responses to open-ended question 10 regarding perceptions of the effectiveness of creative movement on phonics acquisition in relation to the specific grade level taught (Table 1).

Table 1
Data Separated by Current Grade Levels of Instruction, Themes, and Number/Percentage of Respondents for Open-Ended Question #10- “What are your perceptions about the effectiveness of creative movement on phonics acquisition in relation to the specific grade level that you teach?”

Current Grade Levels of Instruction	Favorable Responses				
	<u>Theme 1-</u> Teacher(s) perceive interactive lessons that include creative movement as effective or appropriate in phonics for Pre-K-2 students.	<u>Theme 2-</u> Teacher(s) perceive that Pre-K-2 nd grade students would be more motivated, engaged or interested in phonics through creative movement	<u>Theme 3-</u> Teacher(s) perceive that creative movement appeals to multiple senses, especially providing a kinesthetic benefit to Pre-K-2 nd grade students.	<u>Theme 4-</u> Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons.	<u>Theme 5-</u> Teacher(s) perceive that creative movement may be effective in combination with more traditional subject areas (reading, writing, etc.) or other (singing, etc) learning methods.
Grade Level					1 (5.26%)

Unknown					
Prekindergarten		2 (10.53%)		3 (15.79%)	
Kindergarten	1 (5.26%)		1 (5.26%)	1 (5.26%)	1 (5.26%)
First Grade	3 (15.79%)	1 (5.26%)	1 (5.26%)	1 (5.26%)	
Second Grade	1 (5.26%)				
Pre-K-Second Grade		1 (5.26%)			

Favorable Theme Totals	<u>Theme 1-5</u> (26.32%)	<u>Theme 2-4</u> (21.05%)	<u>Theme 3-2</u> (10.53%)	<u>Theme 4-5</u> (26.32%)	<u>Theme 5-2</u> (10.53%)
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Grade Level Totals	<u>Theme 1-</u> PreK: 0 K: 1 (25%) 1st: 3 (50%) 2nd: 1 (50%) PreK-2nd: 0	<u>Theme 2-</u> PreK: 2 (40%) K: 0 1st: 1(16.6%) 2nd: 0 PreK-2nd: 1 (100%)	<u>Theme 3-</u> PreK: 0 K: 1 (25%) 1st: 1 (16.6%) 2nd: 0 PreK-2nd: 0	<u>Theme 4-</u> PreK: 3 (60%) K: 1 (25%) 1st: 1(16.6%) 2nd: 0 PreK-2nd: 0	<u>Theme 5-</u> Grade Level Unknown: 1 (100%) PreK: 0 K: 1 (25%) 1st: 0 2nd: 0 PreK-2nd: 0
Total- 18 (94.75%) Favorable Responses					

Unfavorable Response or No Response

Grade Levels	<u>Theme 6-Teacher does not believe that creative movement would be appropriate or does not indicate interest</u>	Skipped Question/No Response
Grade Level Unknown		1
Prekindergarten		
Kindergarten		
First Grade		1
Second Grade	1 (5.26%)	
Pre-K-Second Grade		

Grade Level Totals	PreK-0; K-0; 1st-0; 2nd-1 (50%); PreK-2nd-0
Total-1 Unfavorable Response (5.26%) and 2 Skipped Responses	

There also was an unfavorable theme based upon a participant's response as follows:

Theme 6-Teacher does not believe that creative movement would be appropriate or does not

indicate interest. One respondent (5.26%) answered unfavorably in this category, and two respondents did not answer the open-ended question at all. There were a total of one actual respondent in the category of *Unfavorable Response or No Response* (Table 1).

Results for Research Question 2

RQ 2: How do perceptions differ based on the grade level taught?

To answer research question two, the researcher analyzed responses to survey questions seven, eight (both on Table 2), and ten (Table 1). The data in Table 2 was disaggregated and organized in a similar fashion to Table 1: *favorable, unfavorable, neutral responses, current grade levels of instruction, and themes* derived from the Likert scale questions (questions two through nine). For the seventh survey question, “to what degree do you perceive that creative movement may be effective at engaging students in grades prekindergarten through second grade during phonics instruction?” prekindergarten teachers were the only single grade level that selected all favorable responses (Table 2). Three (60%) of prekindergarten teachers selected “almost always” and two (40%) selected “to a considerable degree,” with no (0%) selection of neutral or unfavorable responses. The responses vary as the grade levels increase. No (0%) kindergarten respondents chose “almost always,” two (50%) of them chose “to a considerable degree,” one (25%) selected “undecided,” and one (25%) selected “occasionally” with none (0%) selecting “seldom.” Four (57.14%) first grade respondents selected “almost always,” two (28.57%) chose “to a considerable degree,” and one (14.29%) selected “occasionally” allowing these respondents to have the second-most favorable as opposed to unfavorable or neutral responses for this question. There were only two known second grade respondents, and one (50%) chose “to a considerable degree,” while the other one (50%) chose “undecided.” There was only one prekindergarten through second grade respondent, and he or she selected “almost

always” for the seventh question. Respondents who teach prekindergarten and first grade displayed the most favorable perception of creative movement effectiveness in engaging students in grades prekindergarten through second grade during phonics instruction. Respondents who teach kindergarten and second grade displayed the most varied responses with a mixture of favorable, unfavorable, and neutral answers (Table 2).

For the eighth question, “to what degree do you perceive that creative movement (e.g. letter formation and word building activities through use of the body, incorporating movement to “act out” new words or sounds within a word such as digraphs, etc.) would be effective in phonics acquisition in prekindergarten through second grade students?” all five (100%) respondents who teach prekindergarten selected “almost always” (Table 2). Prekindergarten was once again the only single grade level of respondents to select all favorable responses. The survey responses were more varied as the grade level increased just as with question seven. From the four respondents who teach kindergarten, one (25%) selected “almost always,” one (25%) chose “to a considerable degree,” one (25%) selected the neutral option of “undecided,” and one (25%) chose “occasionally.” Four (57.14%) first grade respondents selected “almost always,” two (28.57%) chose “to a considerable degree,” and one (14.29%) selected “occasionally” allowing these respondents to have the second-most favorable as opposed to unfavorable or neutral responses for this question. One (50%) respondent who teaches second grade selected “to a considerable degree,” while the other one (50%) chose “seldom” for question eight. The only prekindergarten through second grade respondent (100%) selected “almost always” for the eighth question. Respondents who teach prekindergarten and first grade once again displayed the most favorable perception of creative movement effectiveness in phonics acquisition for students in grades prekindergarten through second grade. Respondents

who teach kindergarten and second grade displayed the most varied responses with a mixture of favorable, unfavorable, and neutral answers (Table 2).

For the tenth question, “what are your perceptions about the effectiveness of creative movement on phonics acquisition in relation to the specific grade level that you teach?” respondents who teach prekindergarten remained consistent by responding favorably to only two themed categories (Table 1): *Theme 2-Teacher(s) perceive that prekindergarten through second grade students would be more motivated, engaged or interested in phonics through creative movement-two* (40%) prekindergarten respondents, and *Theme 4-Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons-three* (60%) prekindergarten respondents. Respondents who teach kindergarten selected four different, favorable themed categories as follows (Table 1): *Theme 1-Teacher(s) perceive interactive lessons that include creative movement as effective or appropriate in phonics for prekindergarten through second grade students one* (25%) respondent, *Theme 3-Teacher(s) perceive that creative movement appeals to multiple senses, especially providing a kinesthetic benefit to Pre-K-2nd grade students-one* (25%) respondent, *Theme 4-Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons-one* (25%) respondent, and *Theme 5-Teacher(s) perceive that creative movement may be effective in combination with more traditional subject areas (e.g. reading, writing, etc.) or other (e.g. singing, etc) learning methods-one* (25%) respondent. Respondents who teach first grade also selected four different, favorable themed categories as follows (Table 1): *Theme 1-three* (50%) first grade respondents, *Theme 2-one* (16.6%) first grade respondent, *Theme 3-one* (16.6%) first grade respondent, and *Theme 4-one* (16.6%) first grade respondent. One respondent who also

teaches first grade chose to skip the 10th question. One (50%) respondent who teaches second grade selected a favorable response from *Theme 1* and the other (50%) selected an unfavorable response from *Theme 6-Teacher does not believe that creative movement would be appropriate or does not indicate interest* (Table 1). The only respondent who teaches prekindergarten through second grade (100%) selected a favorable response from *Theme 2* (Table 1).

Respondents who teach prekindergarten were the only single grade level to select all favorable responses (and categorized into only one to two favorable choices/themes) from all five teacher participants for questions seven, eight, and ten (Table 1). Respondents who teach kindergarten selected a variety of favorable (two responses), neutral (one response), and unfavorable responses (one response) for each of the survey questions of seven and eight, and four favorable themes for question 10. Six (85.71%) respondents who teach first grade selected six favorable responses (four chose “almost always” and two chose “to a considerable degree”), and one unfavorable response of “occasionally” for each of the survey questions of seven and eight, but six favorable responses and one skipped response for question 10. From the two respondents who teach second grade, one (50%) selected a favorable response and the other one (50%) selected a neutral response for question seven, while one (50%) selected a favorable response and the other (50%) selected an unfavorable response for questions eight and 10. The prekindergarten through second grade teacher respondent chose all favorable responses for questions seven, eight, and 10. As grade levels increase beyond prekindergarten, there was a combination of favorable, neutral, and unfavorable responses for Likert scale questions seven and eight, and a variety of favorable responses for question 10. Second was the only grade level with an unfavorable response for question 10.

Table 2 Data Separated by Teacher Grade Levels, Themes, Survey Responses, and Number/Percentage of Respondents per Response for Likert Scale Questions #2-#9 (aligned with numbering in Survey Monkey)

Themes from Likert Scale Survey Questions							
Note: Abbreviations in theme totals below are as follows: AA-Almost Always, TACD-To A Considerable Degree, UD-Undecided, O-Occasionally, S-Seldom, -UGL-Unknown Grade Level							
Note: Responses not listed are "0"							
Current Grade Levels of Instruction	Relationship Between Enjoyment and Engagement in Pre-K-2	Relationship Between Engagement and Learning in Pre-K-2	Phonics-Important Skill for Reading in Pre-K-2	Worksheet-Driven Approaches Effectiveness for Phonics Acquisition	Creative Movement Effectiveness at Engaging Pre-K-2 during Phonics Instruction	Creative Movement Effectiveness in Phonics Acquisition in Pre-K-2	Creative Movement Effectiveness in Understanding and Learning through a Phonics Program
SQ#2	SQ#3	SQ#4	SQ#5	SQ#6	SQ#7	SQ#8	SQ#9
Prekindergarten	4 (80%)-Almost Always	4 (80%)-Almost Always	4 (80%)-Almost Always	1 (20%)-To A Considerable Degree	3 (60%)-Almost Always	5 (100%)-Almost Always	4 (80%)-Almost Always
Total Respondents-5 (25%)	1 (20%)-To A Considerable Degree	1 (20%)-To A Considerable Degree	1 (20%)-To A Considerable Degree	1 (20%)-Occasionally	2 (40%)-To A Considerable Degree		1 (20%)-To A Considerable Degree
Kindergarten	2 (50%)-Almost Always	3 (75%)-Almost Always	4 (100%)-Almost Always	1 (25%)-Almost Always	2 (50%)-To A Considerable Degree	1 (25%)-To A Considerable Degree	1 (25%)-Almost Always
Total Respondents-4 (20%)	2 (50%)-To A Considerable Degree	1 (25%)-To A Considerable Degree		2 (50%)-To A Considerable Degree	1 (25%)-Undecided	1 (25%)-Almost Always	2 (50%)-To A Considerable Degree
				1 (25%)-Seldom	1 (25%)-Occasionally	1 (25%)-Undecided	1 (25%)-Undecided
						1 (25%)-Occasionally	
First Grade	4 (57.14%)-Almost Always	6 (85.72%)-Almost Always	7 (100%)-Almost Always	3 (42.85%)-To A Considerable Degree	4 (57.14%)-Almost Always	4 (57.14%)-Almost Always	2 (33.3%)-Almost Always
Total Respondents-7 (35%)	2 (28.57%)-To A Considerable Degree	1 (14.29%)-To A Considerable Degree		2 (28.57%)-Occasionally	2 (28.57%)-To A Considerable Degree	2 (28.57%)-To A Considerable Degree	3 (50%)-To A Considerable Degree
	1 (14.29%)-Occasionally			2 (28.57%)-Seldom	1 (14.29%)-Occasionally	1 (14.29%)-Occasionally	1 (16.6%)-Occasionally
							1-Skipped

Second Grade Total Respondents-2 (10%)	2 (100%)- Almost Always	2 (100%)- Almost Always	2 (100%)- Almost Always	1 (50%)- To A Considerable Degree 1 (50%)- Occasionally	1 (50%)- To A Considerable Degree 1 (50%)- Undecided	1 (50%)- To A Considerable Degree 1 (50%)- Seldom	1 (50%)- To A Considerable Degree 1 (50%)- Undecided
Pre-K-Second Total Respondents-1 (5%)	1 (100%)-To A Considerable Degree	1 (100%)- To A Considerab le Degree	1 (100%)- Almost Always	1 (100%)- Almost Always	1 (100%)- Almost Always	1 (100%)- Almost Always	1 (100%)-Almost Always
Grade Level Unknown/ Skipped Total Respondents-1 (5%)	1 (100%)- Almost Always 1-Skipped	1 (100%)- Almost Always 1-Skipped	1 (100%)- Almost Always 1-Skipped	1 (100%)- Occasionally 1-Skipped	1 (100%)- Almost Always 1-Skipped	1 (100%)- To A Considerable Degree 1-Skipped	1 (100%)- To A Considerable Degree 1-Skipped
<u>SQ#2-Grade</u> Level Totals: <u>PRE-K: 5</u> (25%) <u>K: 4 (20%)</u> <u>1ST: 7 (35%)</u> <u>2ND: 2 (10%)</u> <u>PRE-K to 2: 1</u> (5%) <u>UGL: 1 (5%)</u>	<u>SQ#3</u> <u>Totals-</u> AA- 13 (65%) TACD- 6 (30%) UD-0 O-1 (5%) S-0	<u>SQ#4</u> <u>Totals-</u> AA- 16 (80%) TACD-4 (20%) UD-0 O-0 S-0	<u>SQ#5</u> <u>Totals-</u> AA- 19 (95%) TACD-1 (5%) UD-0 O-0 S-0	<u>SQ#6</u> <u>Totals:</u> AA-2 (10%) TACD-7 (35%) UD-0 O-5 or 25% S-6 or 30%	<u>SQ#7</u> <u>Totals:</u> AA-10 (50%) TACD-10 (30%) UD-2 (10%) O-2 (10%) S-0	<u>SQ#8-</u> <u>Totals:</u> AA-11 (55%) TACD- 5 (25%) UD-1 (5%) O-2 (10%) S-1 (5%)	<u>SQ#9</u> <u>Totals:</u> AA- 8 (42.11%) TACD- 8 (42.11%) UD-2 (10.53%) O- 1 (5.26%) S-0

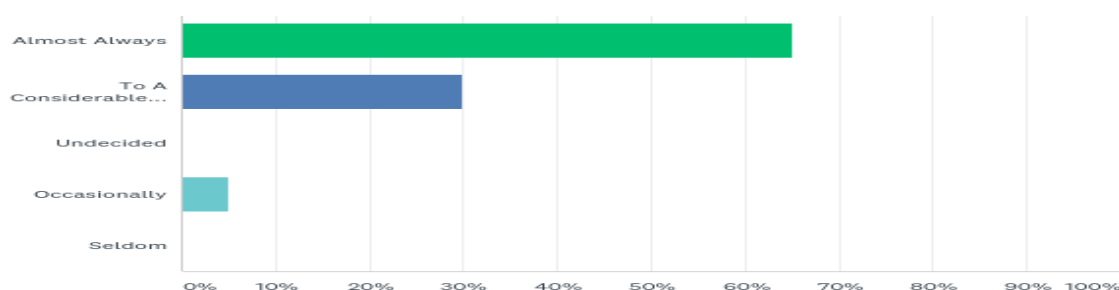
Summary of Analyses

Data analysis is a vital part of the research process. Creswell (2007) further corroborates this notion in his explanation of data analysis below.

Data analysis in qualitative research consists of preparing and organizing the data... (reducing the data into meaningful segments and assigning names for the segments), combining the codes into broader categories or themes, and displaying and making comparisons in the data graphs, tables, and charts. These are the core elements of qualitative data analysis (p. 148).

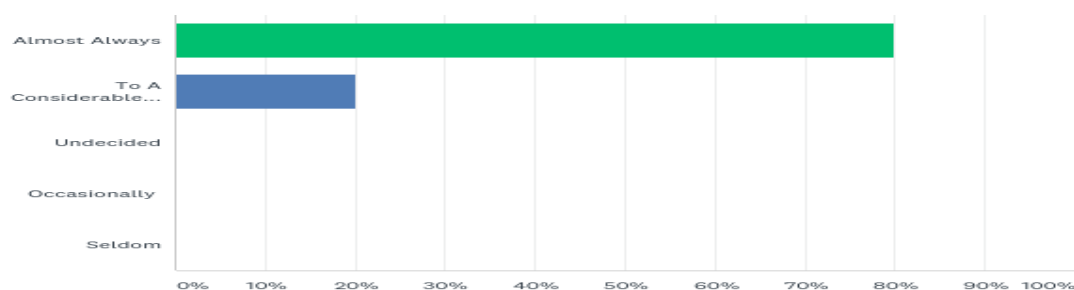
The third survey question, “to what degree do you perceive that there is a relationship between enjoyment and engagement in prekindergarten through second grade students,” 13 (65%) respondents selected “almost always,” six (30%) respondents selected “to a considerable degree,” no (0%) respondents selected “undecided,” one (5%) respondent selected “occasionally,” and no (0%) respondents selected “seldom” according to Figure 1.1 collected from Survey Monkey (Appendix H; Table 2).

Figure 1.1-Question 3



For the fourth survey question, “to what degree do you perceive that there is a relationship between engagement and learning in prekindergarten through second grade students?” 16 (80%) respondents selected “almost always,” and 4 (20%) respondents selected “to a considerable degree.” No (0%) respondents selected “undecided,” “occasionally,” or “seldom” according to Figure 1.2 collected from Survey Monkey (Appendix H; Table 2).

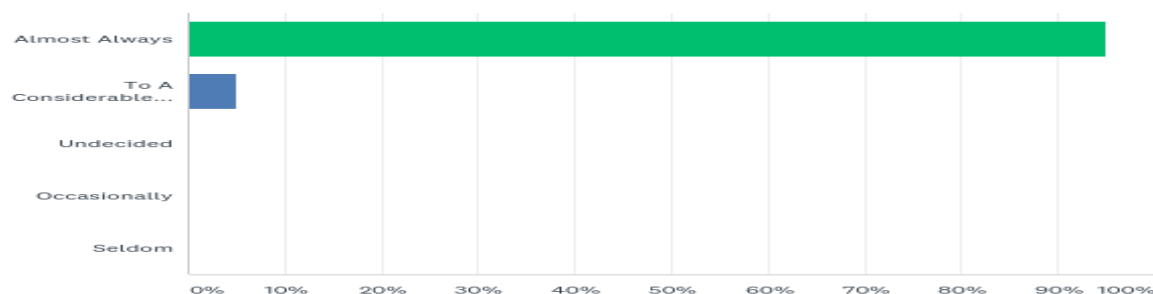
Figure 1.2-Question 4



For the fifth survey question, “to what degree do you perceive that phonics is one of the most important reading skills for prekindergarten through second grade students to acquire?”

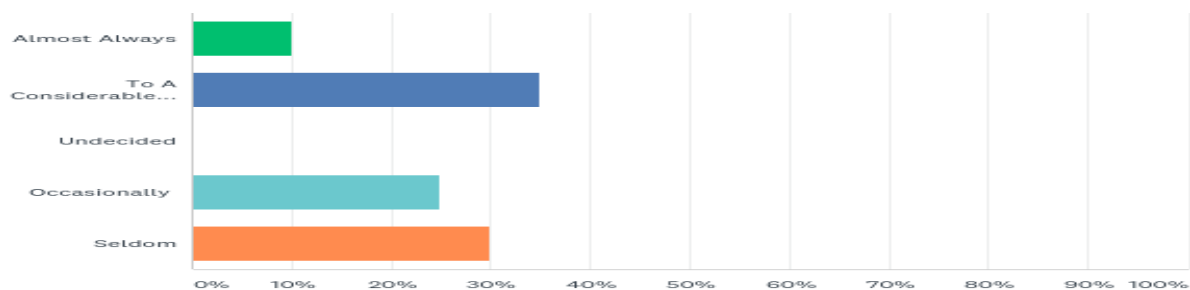
19 (95%) respondents selected “almost always,” and 1 (5%) respondent selected “to a considerable degree.” No (0%) respondents selected the neutral option of “undecided,” and none (0%) selected “occasionally” or “seldom” according to Figure 1.3 collected from Survey Monkey (Appendix H; Table 2).

Figure 1.3-Question 5



For the sixth survey question, “to what degree do you perceive that worksheet-driven approaches are effective in acquiring phonics skills in prekindergarten through second grade students?” two (10%) respondents selected “almost always,” and seven (35%) respondents selected “to a considerable degree.” No (0%) respondents selected “undecided.” Five (25%) respondents selected “occasionally,” and six (30%) respondents selected “seldom” according to Figure 1.4 collected from Survey Monkey (Appendix H; Table 2).

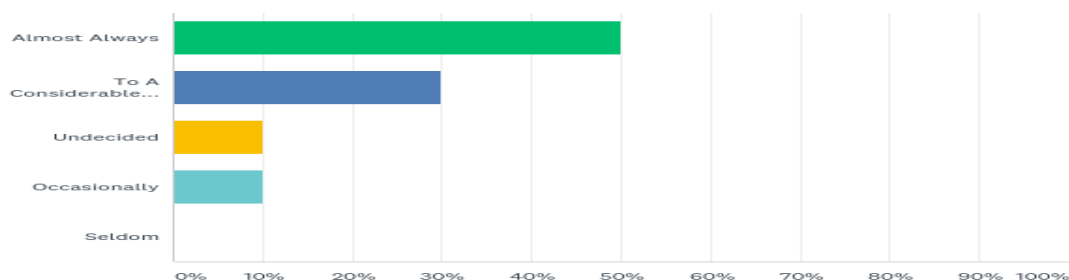
Figure 1.4-Question 6



The seventh survey question, “to what degree do you perceive that creative movement may be effective at engaging students in grades prekindergarten through second grade during phonics instruction?” 10 (50%) respondents selected “almost always,” six (30%) respondents

selected “to a considerable degree,” two (10%) respondents selected the neutral option of “undecided,” two (10%) respondents selected “occasionally,” and no (0%) respondents selected “seldom” according to Figure 1.5 collected from Survey Monkey (Appendix H; Table 2).

Figure 1.5-Question 7



There are a few interpretations that can be drawn from creating connections between the results of the above-stated survey questions. The results from question three display 19 (95%) respondents perceived the existence of a relationship between enjoyment and engagement in prekindergarten through second grade students by responding favorably through their selection of “almost always” and “to a considerable degree,” while one (5%) respondent answered unfavorably by indicating their perception is that the relationship exists only “occasionally” (Figure 1.1). The results from question four revealed 20 (100%) participants responded favorably regarding their perception of a relationship between engagement and learning by selecting “almost always” and “to a considerable degree” with no one selecting the neutral or unfavorable responses (Figure 1.2). The results from question seven displayed 16 (80%) respondents answered favorably by selecting “almost always” and “to a considerable degree” regarding their perception that creative movement may be effective at engaging students during phonics instruction, while two (80%) selected “undecided,” two (10%) respondents selected “occasionally,” and no (0%) respondents selected “seldom” (Figure 1.5). Since a large percentage of respondents perceived a relationship exists between enjoyment and engagement

and engagement and learning, these results may further indicate perceptions of how these concepts are interconnected with creative movement. Because the data suggests that creative movement is perceived as being effective at engaging prekindergarten through second grade students during phonics instruction, the data may also be interpreted to convey the perception that creative movement is enjoyable thus promoting engagement and it is also engaging thus promoting learning in prekindergarten through second grade students.

The results from question five regarding the perception of phonics as one of the most important reading skills for prekindergarten through second grade reveal 20 (100%) participants responded favorably by selecting “almost always” and “to a considerable degree,” while no (0%) respondents selected the neutral or unfavorable options (Figure 1.3). The results from question six regarding the effectiveness of worksheet-driven approaches in acquiring phonics skills in prekindergarten through second grade students displayed that nine (45%) participants responded favorably by selecting “almost always” and “to a considerable degree.” Eleven (55%) respondents answered unfavorably by selecting “occasionally” and “seldom” with no (0%) participants choosing the neutral option of “undecided” (Figure 1.4). An implication can be made since all respondents indicated the perception that phonics is one of the most important reading skills for prekindergarten through second grade students to acquire and more participants responded unfavorably rather than favorably on the question regarding their perception of the effectiveness of worksheet-driven approaches. The researcher can interpret this to convey that respondents recognize phonics as a compulsory reading skill for prekindergarten through second grade students that may need alternative approaches to acquisition. These results and analysis of the data in Chapter IV greatly contributed to the discussion, conclusions, and recommendations presented in Chapter V.

CHAPTER V: Discussion, Conclusions, & Recommendations

Introduction

In this study, the researcher gathered the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. The data was then analyzed to determine if there was a relationship between the grade level taught (e.g. prekindergarten, kindergarten, first, and second grade) and the perception of creative movement effectiveness. In Chapter V, the researcher will “make sense of the data” through interpretation in the discussion, conclusions, and recommendations for future research (Creswell, 2007, p. 154). Creswell (2007) states, “several forms exist, such as interpretation based on hunches, insights, and intuition. In the process of interpretation, researchers step back and form larger meanings of what is going on in the situations or sites” (p. 154). Respondents were comprised of prekindergarten through second grade teachers selected through random sampling from private schools in a South Florida region. The research questions that guided the study are as follows:

- What are prekindergarten through second grade teachers’ perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?
- How do perceptions differ based on the grade level taught?

Summary of Results

RQ 1: What are prekindergarten through second grade teachers’ perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?

Prekindergarten through second grade teachers revealed many perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students. The results from two Likert scale questions of seven and eight (Table 2) and the

10th question which was open-ended, (Table 1) were utilized to efficiently answer the first research question. Sixteen (80%) respondents perceived creative movement may be effective at engaging students in grades prekindergarten through second grade during phonics instruction. Two (10%) were undecided, and two (10%) perceived that creative movement may be effective at engaging prekindergarten through second grade students “occasionally” during phonics instruction.

Sixteen (80%) respondents revealed favorable perceptions that creative movement would be effective in phonics acquisition in prekindergarten through second grade students. One (5%) respondent was “undecided” while three (15%) participants displayed unfavorable perceptions that creative movement would be effective in phonics acquisition. Eighteen (94.75%) respondents revealed favorable, short responses to the open-ended survey question regarding their perceptions of the effectiveness of creative movement on phonics acquisition for students in prekindergarten through second grade. The researcher then condensed the 18 favorable responses into five themed (including number and percentage of respondents for each theme) categories as follows (Table 1): (1) *Theme 1-Teacher(s) perceive interactive lessons that include creative movement as effective or appropriate in phonics for prekindergarten through second grade students*-five (26.32%) respondents, (2) *Theme 2-Teacher(s) perceive that prekindergarten through second grade students would be more motivated, engaged or interested in phonics through creative movement*-four (21.05%) respondents, (3) *Theme 3-Teacher(s) perceive that creative movement appeals to multiple senses, especially providing a kinesthetic benefit to Pre-K-2nd grade students*-two (10.53%) respondents, (4) *Theme 4-Teacher(s) have a general interest in creative movement and phonics, thinks they are important, or is already incorporating creative movement in phonics lessons*-five (26.32%) respondents, (5) *Theme 5-Teacher(s)*

perceive that creative movement may be effective in combination with more traditional subject areas (e.g. reading, writing, etc.) or other (e.g. singing, etc) learning methods-two (10.53%) responses.

There was an unfavorable theme based upon a participant's response as follows:

Theme 6-Teacher does not believe that creative movement would be appropriate or does not indicate interest. One respondent (5.26%) answered unfavorably in this category, and two respondents did not answer the open-ended question at all. There was a total of one actual respondent in the broad category of *Unfavorable Response or No Response* (Table 1).

RQ 2: How do perceptions differ based on the grade level taught?

Respondents who teach prekindergarten were the only single grade level in which all teacher respondents selected only favorable responses (categorized in only one to two favorable choices/themes) for questions seven, eight, and ten; the three survey question results used to answer both research questions. Respondents who teach kindergarten selected a variety of favorable (two responses), neutral (one response), and unfavorable responses (one response) for each of the survey questions of seven and eight, and four favorable themes for question 10. Respondents who teach first grade selected six favorable responses and one unfavorable response for each of the survey questions of seven and eight, but six favorable responses and one skipped response for question 10. From the two respondents who teach second grade, one selected a favorable response and the other selected a neutral response for question seven, while one selected a favorable response and the other selected an unfavorable response for questions eight and 10. The prekindergarten through second grade teacher respondent chose all favorable responses for questions seven, eight, and 10. As grade levels increased beyond prekindergarten, there was a combination of favorable, neutral, and unfavorable responses for Likert scale

questions seven and eight, and a variety of favorable responses for question 10. Second was the only grade level with an unfavorable, short response for question 10.

Discussion of Results

RQ 1: What are prekindergarten through second grade teachers' perceptions regarding the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students?

From this study, the researcher gained that a mean of 84.74% of participants from the sample provided favorable perceptions on survey questions seven through ten, the specific questions inquiring about the effectiveness of creative movement in facilitating engagement, understanding, and learning in phonics instruction and acquisition for students in prekindergarten through second grade. The high percentage of favorable survey responses could indicate future buy-in from teachers to implement creative movement-based approaches to phonics within their own classrooms. Literature explains the importance of play/creative movement to children in primary levels. Scully and Roberts (2002) discussed that play ultimately bridges gaps between abstract, academic content and pleasurable learning. Including play in the teaching and learning of literacy creates more “real, engaging, and authentic” learning experiences for students (Scully & Roberts, 2002, p. 93). Play encourages primary students to participate in challenging and rigorous learning tasks while creating a life-long desire to master the major components of literacy such as reading and writing (Scully & Roberts, 2002). Many teachers of primary level students understand growth and development, and the need for movement which could explain why many participants responded favorably overall to questions regarding creative movement’s effectiveness on phonics acquisition for prekindergarten through second grade students. Scully and Roberts (2002) state play is an integral part of the learning process especially in primary

grade levels (Scully & Roberts, 2002). Children can relate most to play, as it is an enjoyable part of their daily health, growth, and development” (Scully & Roberts, 2002).

From personal experience as a second grade teacher, second grade reading teacher, and second grade support staff member (two years in a South Florida public school) and a dance teacher (five years teaching in private dance studios, fifteen years as a kindergarten through fifth grade dance educator and three years teaching dance to ninth through twelfth grade students at South Florida urban, public schools), movement or dance is the least likely to be incorporated in academics because it is not an area in which teachers are most comfortable. This may also explain the reason why a mean percentage of 8.88% of primary level teacher participants responded unfavorably when expressing their perceptions of the effectiveness of creative movement on phonics for prekindergarten through second grade in survey questions seven through 10. Also from personal experience as an educator, some teachers employ more conservative or traditional learning methods. This was also displayed in the results from the sixth survey question. The results from survey question six regarding the effectiveness of worksheet-driven approaches in acquiring phonics skills in prekindergarten through second grade students displayed that nine (45%) participants responded favorably by selecting “almost always” and “to a considerable degree.” Eleven (55%) respondents answered unfavorably by selecting “occasionally” and “seldom” with no (0%) participants choosing the neutral option of “undecided” (Figure 1.4). This majority who expressed unfavorable responses to this question may have perceived the following: “because phonics can be a dull, worksheet-driven part of literacy instruction, it can be transformed into active learning activities to increase students’ interests” (Scully & Roberts, 2002).

Since all 20 (100%) respondents indicated they perceive phonics as one of the most important reading skills for prekindergarten through second grade students to acquire and more participants responded unfavorably rather than favorably on survey question six, the researcher can interpret this to convey that a larger percentage (e.g. 55%) or number (e.g. 11) of prekindergarten through second grade teachers may be receptive to other approaches to phonics acquisition (Table 2; Appendix H). There are still the other nine (45%) respondents who perceive the antithesis to the majority. This percentage is comprised of two (10%) respondents who selected “almost always,” and seven (35%) respondents who selected “to a considerable degree.” There were some teacher respondents who expressed the need for more traditional learning approaches (in addition to creative movement) to phonics in the open-ended question as well as the average of 8.88% of respondents who answered unfavorably to the Likert scale questions seven through ten regarding the effectiveness of creative movement in creating engagement, understanding, and learning in prekindergarten through second grade students during phonics instruction, and for the acquisition of phonics. In reviewing both the individual response data from Survey Monkey (not included in Appendix) and Table 2, the researcher found that the respondents who had the most unfavorable perceptions about the effectiveness of worksheet-driven approaches in phonics acquisition also had the most favorable perceptions regarding creative movement effectiveness in phonics acquisition.

RQ 2: How do perceptions differ based on the grade level taught?

As grade levels increased beyond prekindergarten, the data displayed a combination of favorable, neutral, and unfavorable responses for Likert scale questions seven and eight, and a variety of favorable responses for question 10. Second was the only grade level with an unfavorable response for question 10. A rationale for these results could be that even though

reading begins in prekindergarten, but as the grade level increases, there are more demands on teachers to prepare primary level students for intermediate grades where greater emphasis is placed on standardized testing. This premise is revealed in scholarly literature as follows: “many schools are under pressure to produce learning gains as measured through standardized testing (Scully & Roberts, 2002). The top-down demands for more formalized instruction are not only in the intermediate grades, but in the primary grades as well” (Barbour & Seefelt, 1993, as cited in Scully & Roberts, 2002). Two early literacy principles from Slavin (2005) relating most to the grade levels taught by the teacher respondents are as follows: (1) “quality curriculum, instruction, and assessment begins in prekindergarten and kindergarten, and (2) early interventions are key to first graders who experience challenges with literacy” (Slavin, 2005). This displays the significance of reading and learning overall in primary grade levels. In reviewing both the individual response data from Survey Monkey (not included in the Appendix), and Table 2, the researcher recognized that the prekindergarten and first grade teachers responded similarly to one another on the two Likert scale survey questions (e.g. six and eight) relevant to one another. For the survey question regarding the effectiveness of worksheet-driven approaches in phonics acquisition, both prekindergarten and first grade respondents displayed the most unfavorable perceptions (Table 2). In turn, both grade levels also revealed the most favorable perceptions regarding creative movement effectiveness in phonics acquisition (Table 2). For unfavorable responses from prekindergarten teacher participants to the sixth survey question regarding worksheet-driven approaches, one (20%) chose “to a considerable degree,” one (20%) selected “occasionally,” and three (60%) chose “seldom.” In response to the eighth survey question regarding the effectiveness of creative movement on phonics acquisition, all five (100%) prekindergarten respondents selected “almost always.” First grade respondents

perceived that worksheet-driven approaches to phonics acquisition were effective “to a considerable degree” (three respondents-42.85%), “occasionally” (two respondents-28.57%), and “seldom” (two respondents-28.57%). In response to the eighth survey question regarding the effectiveness of creative movement on phonics acquisition, four (57.14%) first grade respondents chose “almost always,” two (28.57%) selected “to a considerable degree,” and one (14.29%) chose “occasionally.” The researcher’s interpretation is that the responses to these two questions may be correlated, because the respondents (e.g. prekindergarten and first grade teachers) who expressed the most unfavorable perceptions regarding worksheet-driven approaches to phonics acquisition also displayed the most favorable perceptions to questions on creative movement approaches to phonics acquisition. Prekindergarten respondents were the only grade level who displayed all favorable responses to both Likert scale and open-ended questions regarding the effectiveness of creative movement on phonics acquisition. As the grade levels increased to kindergarten, first, and second grade, the responses became more varied (e.g. favorable, neutral, and unfavorable). All grade levels expressed favorable responses to the open-ended survey question of 10 (Table 1). In this question (including Likert scale questions), prekindergarten was the only grade level whose responses were categorized into only two favorable themes. Kindergarten and first grade teacher respondents displayed favorable responses categorized into three to four themes. Second grade was the only grade level to express an unfavorable response to the 10th survey question (Table 1). Although a mean percentage of 84.94% of all respondents answered favorably to questions seven through ten, it appears that prekindergarten and first grade (and respondents of kindergarten and second grade who also answered favorably) most likely perceives creative movement as a possible modality to enrich, engage, and enhance their students’ ability to acquire phonics skills. The 8.88% of kindergarten, first, and second grade

teachers who responded unfavorably to the Likert scale questions may perceive that creative movement will detract students (thus not engaging them) and/or burden teachers further.

Limitations

The researcher found additional limitations after the data were collected. There was only one prekindergarten through second grade respondent, and two second grade respondents. Since these sample sizes were small, it was challenging for the researcher to make a conclusive interpretation of the data concerning these grade levels. It is also important to note that the researcher was the only analyst of the data presented in this study.

Implications for Practice

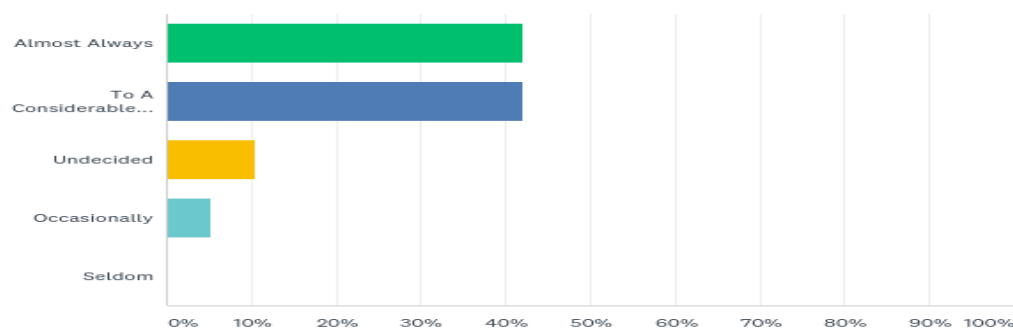
On the needs assessment prior to the study, 20% of primary teachers strongly agreed and 70% of them agreed that phonics was the most deficient reading skill in their classes at a South Florida urban Title I school (Appendix B). Forty percent of the teachers strongly agreed and 50% of them agreed that phonics instruction incorporating technology and creative movement could facilitate learning thus increasing reading achievement for primary level students (Appendix B). These results provided the basis for the main rationale behind this study: to conduct phenomenological research on prekindergarten through second grade teachers' perceptions of the effectiveness of creative movement on phonics acquisition to bridge the existing gap in this area of scholarly literature. This research study can assist teachers, school administrators, and school districts in exploring creative movement approaches to phonics acquisition as phonics is considered one of the most significant pillars of early literacy, especially for students in primary grade levels. Based upon the perceptions of the survey respondents, creative movement infused into phonics could provide prekindergarten through second grade students with a kinesthetic benefit they would not receive otherwise through

worksheet-driven approaches. Once the educational software application discussed later in this chapter is complete, it will act as a specific tool that teachers, school administrators, and school districts can utilize for valuable strategies on incorporating creative movement in phonics in an attempt to yield acquisition.

Recommendations for Future Research

The ninth survey question pertains to the creation of a creative movement-phonics software application for future research. For this Likert scale question, “to what degree do you perceive that creative movement would be effective in facilitating engagement, understanding, and learning in prekindergarten to second grade students through a research-based, supplemental phonics program?” eight (42.11%) respondents selected “almost always,” eight (42.11%) respondents chose “to a considerable degree,” two (10.53%) respondents selected “undecided,” and one (5.26%) respondent chose “occasionally,” indicating favorable responses from the majority of respondents. No (0%) respondents selected “seldom.” The results are best illustrated in Figure 1.7 below.

Figure 1.7-Question 9



In reviewing Table 2, the most favorable responses to survey question nine are once again from respondents who teach prekindergarten with four participants (80%) who selected “almost always” and one participant (20%) who chose “to a considerable degree.” As with the

results from other questions, the responses vary as the grade level increases beyond prekindergarten. From the respondents who teach kindergarten, one (25%) chose “almost always,” two (50%) selected “to a considerable degree,” and one (25%) chose “undecided.” From respondents teaching first grade who answered the ninth question, two (33.3%) selected “almost always,” three (50%) chose “to a considerable degree,” no (0%) one selected “undecided,” one (16.6%) indicated “occasionally,” and one respondent decided to skip the question. One respondent or 50% of participants teaching second grade indicated “to a considerable degree,” and the other one or 50% chose “undecided.” The only participant who teaches prekindergarten through second grade selected “almost always.” A respondent whose grade level is unknown (as he or she skipped question two inquiring about the grade level taught) selected “to a considerable degree.” Based upon the overall mean percentage of 84.74% of respondents expressing favorable perceptions on the effectiveness of creative movement on phonics acquisition in addition to the significance of phonics in literacy development for primary level students as indicated in scholarly literature, the researcher plans to create an electronic curriculum guide in the form of a mobile application titled “Move-onics,” hence the words *movement* and *phonics* for teachers of prekindergarten, kindergarten, and first grade students. Second grade may be added later depending upon the results of a subsequent, future survey comprised of only second grade teacher respondents.

Conceptual Rationale

Research reveals that arts integration is most successful when it is implemented with the use of curriculum designed specifically to create academically-based outcomes (Rose & Parks, 2002). The researcher will create a software application to be used by educators as a tool for integrating creative movement with phonics through technology to develop early literacy using

the Backward Design Curriculum Model. The visual model of Wiggins and McTighe's (2005) original backward design model are noted below in Figure 1.8:

Figure 1.8

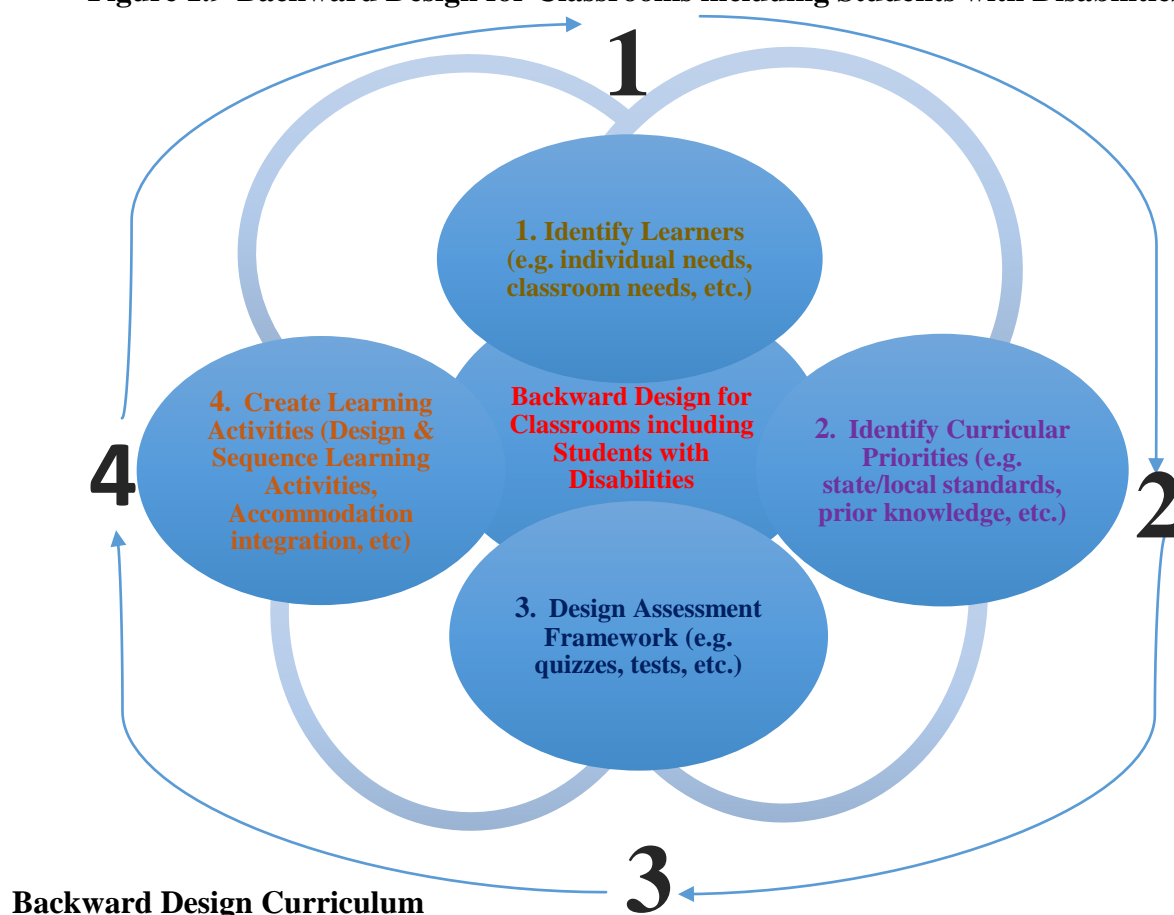
Figure 1.1
UbD: Stages of Backward Design



The conceptual framework of the mobile application will be an adapted version from Childre, Sands, and Pope (2009) as illustrated later in Figure 1.9 which is based upon Wiggins and McTighe's (2005) original model as illustrated above in Figure 1.8. Wiggins and McTighe (2005) stated the Backward Design Curriculum Model encourages educators to plan *what* they will teach before planning *how* they will teach. Normally, educators plan in the opposite order of the Backward Design Curriculum as follows: (1) plan learning experiences and instruction; (2) determine acceptable evidence; and (3) identify desired results (Wiggins & McTighe, 2005). Wiggins and McTighe (2005) stressed even though their way of designing curriculum is more time-consuming than more traditional designs, their method ultimately provides better results (Wiggins & McTighe, 2005). Backward Design Curriculum Model is based upon the premise of striving for students to achieve in-depth understanding through active construction of meaning (Wiggins & McTighe, 2011). The new knowledge is then transferred to new situations (Wiggins & McTighe, 2011). Rather than short-term understanding associated with test preparation practices, the Backward Design Curriculum Model emphasizes achievement of long-term understanding as teachers facilitate student learning (Wiggins & McTighe, 2011).

Although Childre, Sands, and Pope's (2009) version of backward design curriculum is based upon Wiggins and McTighe's (2005) original model, they created the adapted version in Figure 1.9 below for students with disabilities. The researcher plans to create the mobile application using this sole framework below for all types of learners including students with disabilities. The most significant difference between the Wiggins and McTighe's model and Childre, Sands, and Pope's (2009) adaptation is the addition of the first step in the latter version requiring educators to make the identification of their learners a priority. Childre, Sands, and Pope's (2009) adapted model is noted below in Figure 1.9:

Figure 1.9-Backward Design for Classrooms including Students with Disabilities



In the past, many educators used textbooks as their sole resource for teaching daily lessons (Childre, Sands, & Pope, 2009). Instead, many educators are beginning to use a variety

of resources as they focus on the principles of constructivism which are based upon the premise of using students' prior knowledge with their new knowledge to construct understanding (Childre, Sands, & Pope, 2009). The Backward Design Curriculum Model builds upon this same educational philosophy (Childre, Sands, & Pope, 2009).

Stage One: Design Curriculum with the Learner in Mind

The philosophy of Childre, Sands, and Pope's (2009) adapted version of Backward Design Curriculum is students' needs should be at the forefront of the design process. According to these theorists, it is important that curriculum designers first identify their learners (Childre, Sands, & Pope, 2009). Designing appropriate curriculum is directly correlated to students' ability to increase their depth of knowledge and comprehend (Childre, Sands, & Pope, 2009; Wiggins & McTighe, 2005). Curriculum designers who first identify their learners may find they have students with disabilities who need more support in these two skills stated above (Childre, Sands, & Pope, 2009). Part of Wiggins and McTighe's (2005) intent for the Backward Design Curriculum Model was to design an approach placing emphasis on scaffolding student learning, and to distinguish student knowledge from understanding (Childre, Sands, & Pope, 2009). Wiggins and McTighe also believe purposeful planning creates purposeful teaching (Hawker Brownlow Education, 2010). Childre, Sands, and Pope (2009) built upon these concepts even further by adapting the Backward Design Curriculum Model, so that curriculum designers identify all learners first, especially those students with disabilities.

Stage Two: Identify the Curricular Priorities

Although identification of the curricular priorities is the first step of Wiggins and McTighe's (2005) Backward Design Curriculum Model, but the second step of Childre, Sands, and Pope's (2009) adapted version, both sets of theorists consider state and local standards a

significant force that drives curriculum as they serve as goals for students (Childre, Sands, & Pope, 2009). According to Childre, Sands, and Pope (2009), curriculum designers are encouraged to select standards relevant to current events. When identifying curricular priorities, Wiggins and McTighe further emphasize that true Backward Design Curriculum Model designers unwrap the standards, and then select big ideas they will use as essential questions (Hawker Brownlow Education, 2010). Both Wiggins and McTighe (2005) and Childre, Sands, and Pope (2009) encourage curriculum designers to use essential questions, because they allow students to create a meaningful connection between the standards and the curriculum (Childre, Sands, & Pope, 2009). Both sets of theorists also advise curriculum designers to consider compulsory prerequisite knowledge and skills prior to teaching a lesson for students to be more successful (Childre, Sands, & Pope, 2009; Wiggins & McTighe, 2005).

Stage Three: Design assessment framework. The third step in the design process is to create assessments that will measure student's understanding (Childre, Sands, & Pope, 2009). The assessments should require that students use critical thinking skills (Childre, Sands, & Pope, 2009). Assessments can be in the form of performance tasks or projects, oral or written prompts, quizzes or tests, and informal assessments (Childre, Sands, & Pope, 2009). Wiggins and McTighe further explained that planning assessments before activities may seem awkward to some, but it is a logical progression in Backward Design after identifying the curricular priorities in the form of state or national standards (Hawker Brownlow Education, 2010). Assessments ultimately provide the educator with a broad picture of the correct evidence of students' understanding of the goals or standards (Hawker Brownlow Education, 2010).

Final stage of the Backward Design-creation of the learning activities. The final stage of the Backward Design Curriculum model is to design learning activities (Childre, Sands, & Pope,

2009; Wiggins & McTighe, 2005). Educators may consider activities that will deepen student's understanding of the lesson as these provide opportunities for students to connect their knowledge with real life (Childre, Sands, & Pope, 2009). Educators are strongly advised to use tests and quizzes throughout the unit as formative assessments (Childre, Sands, & Pope, 2009; Wiggins & McTighe, 2009). Tests and quizzes will allow students' understanding to be continually assessed, so that lessons can be adjusted accordingly (Childre, Sands, & Pope, 2009; Wiggins & McTighe, 2009). Projects should be used as summative assessments once the unit is complete, so that students can demonstrate their understanding with the use of creativity and higher order thinking (Childre, Sands, & Pope, 2009; Hawker Brownlow Education, 2010). Wiggins and McTighe state that educators should use caution, so that assessments are not regarded as the end goal (Hawker Brownlow Education, 2010; Wiggins & McTighe, 2009). Instead, understanding should be the ultimate end goal (Hawker Brownlow Education, 2010; Wiggins & McTighe, 2009). Childre, Sands and Pope (2009) recommend that educators continually accommodate their students' needs throughout the lesson. These methods can be beneficial to general education students, students with disabilities, and also ELL students.

Research Findings of the Adapted Backward Design Framework

Childre, Sands, and Pope (2009) suggest that teachers may need to go forward and backward through the steps of the Backward Design Curriculum until the unit is complete. Additional research findings from their study were that elementary school students performed better in three aspects of the backward design approach: (1) essential questions, (2) scaffolding, and (3) a student-centered learning environment (Childre, Sands, & Pope, 2009). They also found high school students performed well through these aspects, especially when requested to

use their own words to explain the relationship between the content and learning activity (Childre, Sands, & Pope, 2009).

The Components of “Move-onics”

The *Move-onics* mobile application will be comprised of the following sections (in bold) and separate drop-down menus for each sub section based upon the Backward Curriculum Design Framework by Childre, Sands, and Pope (2009): **Identify Learners**-Grade Level/Lesson Number, General Education, Struggling or Resistant Reader Strategies, ESOL Strategies, ESE Modifications, **Identify Curricular Priorities**-Phonics Standards, Dance/Creative Movement Standards, Essential Questions, Learning Goals, Scales, **Design of Assessment Framework**-Assessments, **Creation of Learning Activities**-Recommended Materials, Phonics Word List, Grade-Level Appropriate Activities, and Suggested Outside Resources. Depending upon the type of learner chosen under the first section (e.g. Identify Learners), all of the drop-down menus will adjust accordingly. Therefore, the mobile application will adjust the lesson to accommodate the specific learner. There will also be a website to accompany the software application where potential users can review the following information: Guidelines for Use of the Move-onics mobile application, Mission, Vision, and Belief Statements, and a sample video comprised of a *Move-onics* lesson.

Week one through four of program implementation. Teachers may use the *Move-onics* mobile application to guide their lessons of no more than 20 minutes in length, three-five times per week. The program will be intended for use with prekindergarten, kindergarten, and first grade students as a bell ringer or mini literacy lesson at the discretion of the teacher. There will be nine weeks, or a full grading period of lessons plans (in the form of weekly lessons) included in the Move-onics mobile application. In addition to creative movement, teachers are

highly encouraged to add what the researcher refers to as *M.A.T.* to every lesson. The acronym *M.A.T.* stands for music, art, and theatre. At minimum, a total of three *M.A.T.* elements (one per area) are expected to be included in every *Move-onics* lesson in the form of props, costume accessories, correlating background music, and even charts. Based upon a five-day implementation schedule, the expectation is that one *Move-onics* lesson is introduced as whole group instruction every week on Monday and Tuesday of the nine-week period. Whole group activities should include spelling through *Stationary Letter Formation*, or body formation of letters through support of multiple students while standing or lying on the floor. On Day Three, the week's lesson should be reviewed for five minutes followed by small group learning activities (six to eight students), and even smaller groups (three to four students) on the fourth day both through spelling with the use of *Moveable Letter Formation*, or letters independently formed while moving different parts of the body in isolation or together in unison. During these two days, students should also be guided while in small groups to use what the *Move-onics* creator (e.g. the researcher) refers to as "action caption," or the use of movements to act out phonemes and/or whole words. A small assessment should be administered daily with a culminating project at the end of the week. Part of the premise behind Backward Design is that assessments should be formative while projects are summative (Childre, Sands, & Pope, 2009). The researcher suggests that assessments are not administered by pen and paper, but instead as practical assessments through physical demonstration of students' understanding of the week's lesson. It is recommended that teachers chart student progress. It will also be beneficial for teachers to continue planning collaboratively with other teachers on their grade level.

Week five through nine of program implementation. Classroom teachers or implementers should continue administering the *Move-onics* mobile application lessons

throughout weeks five through nine of the implementation period. The format should be the same as described above: (1) Day 1 and Day 2- whole group instruction and activities with *Stationary Letter Formation*, (2) Day 3-small groups (six to eight students) with *Moveable Letter Formation* and *Action Caption*, (3) Day 4-smaller groups (three to four students) with *Moveable Letter Formation* and *Action Caption*, and (4) Day 5-*Move-onics* Culminating Project. There should be explicit movement instruction (e.g. during whole group and lesson review on Days 1 and Day 2) and explicit facilitation (during small groups on Day 3 and Day 4) from the teacher or implementer each week. Teachers can adjust (and notate adjustments) the *Move-onics* lessons based upon the needs of their students. The *Move-onics* mobile application will be designed to include this as the first step in lesson planning according to Backward Curriculum Design by Childre, Sands, & Pope (2009). Teachers can continue to plan collaboratively with one another in grade level teams to garner additional ideas by sharing best practices to enhance learning throughout the *Move-onics* lessons.

Week nine of program implementation and research. Week nine is also a pivotal week in the *Move-onics* mobile application implementation process. Teachers will continue to teach prekindergarten, kindergarten, and first grade students during this last week of *Move-onics* lessons. Teachers will be encouraged to complete a post-survey online (Appendix I) through Survey Monkey. The researcher will analyze teachers' feedback from the post-survey to gather their perceptions on the overall effectiveness of the *Move-onics* mobile application based upon their experiences.

Summary

Because phonics is a skill necessary for successful early literacy in the primary grade levels, it is important for educators to consider approaches that will facilitate students in

achieving skill mastery. Movement is significant to the growth and development of primary level students, so integrating creative movement in phonics would offer a kinesthetic benefit, and a health benefit (Scully & Roberts, 2002). Creating lessons to accommodate all types of learners such as visual, audio, kinesthetic, and tactile are keys to providing all students with well-rounded educational experiences. The 84.74% of respondents having expressed favorable perceptions on the effectiveness of creative movement on phonics (e.g. for survey questions seven through 10) offers a prelude to the receptiveness of many primary teachers to explore such lessons within their own classrooms. Buy-in from all stakeholders, especially primary teachers will be beneficial for future research and implementation of the *Move-onics* mobile application, an electronic curriculum tool being invented by the researcher (currently under development) for producing creative movement-phonics lessons.

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APPENDIX A

Teacher Needs Assessment

1. Phonics is the most common reading deficit faced by students in my class.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

2. The phonics program I currently use is enjoyable to teach.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

3. The phonics program I currently use is enjoyable to my students.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

4. I believe that a research-based, supplemental phonics program incorporating technology and creative movement will facilitate learning, thus increasing reading achievement for students in grades K-2.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

5. I believe that a research-based, supplemental phonics program that students enjoy will help to reduce the number of reading interventions needed by students in grades 1-5.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

6. I believe that the current reading curriculum (e.g. Journeys) does not include a sufficient amount of phonics, thus increasing the need for an enjoyable, supplemental phonics program.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

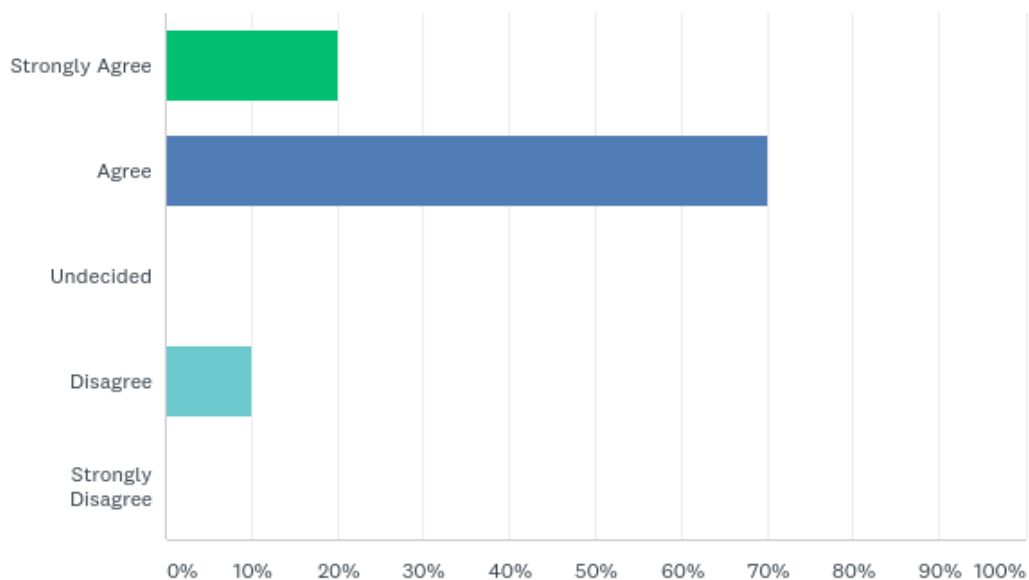
7. I would be willing to participate in the implementation of an easy-to-follow, supplemental phonics program including mini lessons (15 minutes) that do not detract from the regular reading curriculum and instruction.

- **Strongly Agree**
- **Agree**
- **Undecided**
- **Disagree**
- **Strongly Disagree**

APPENDIX B**Teacher Needs Assessment Results**

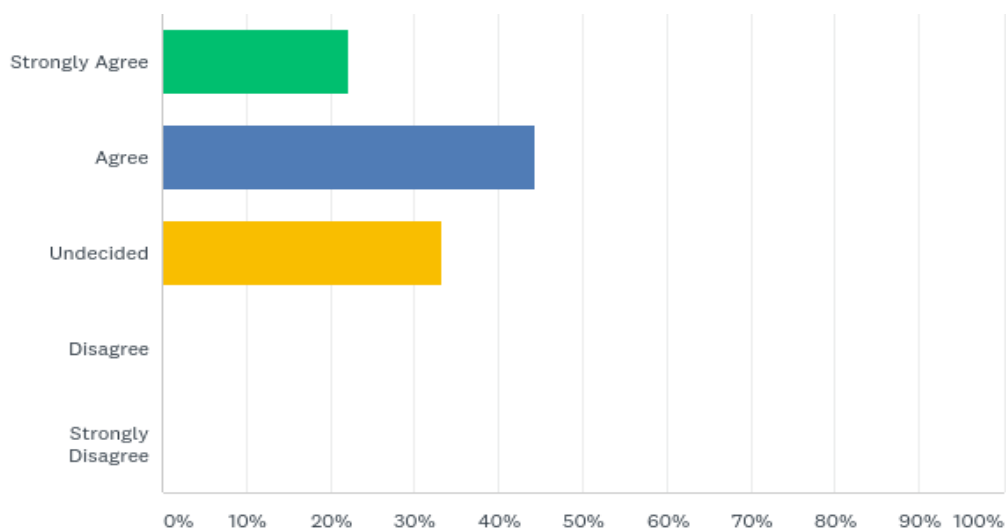
Q1: Phonics is the most common reading deficit faced by students in my class.

Answered: 10 Skipped: 0



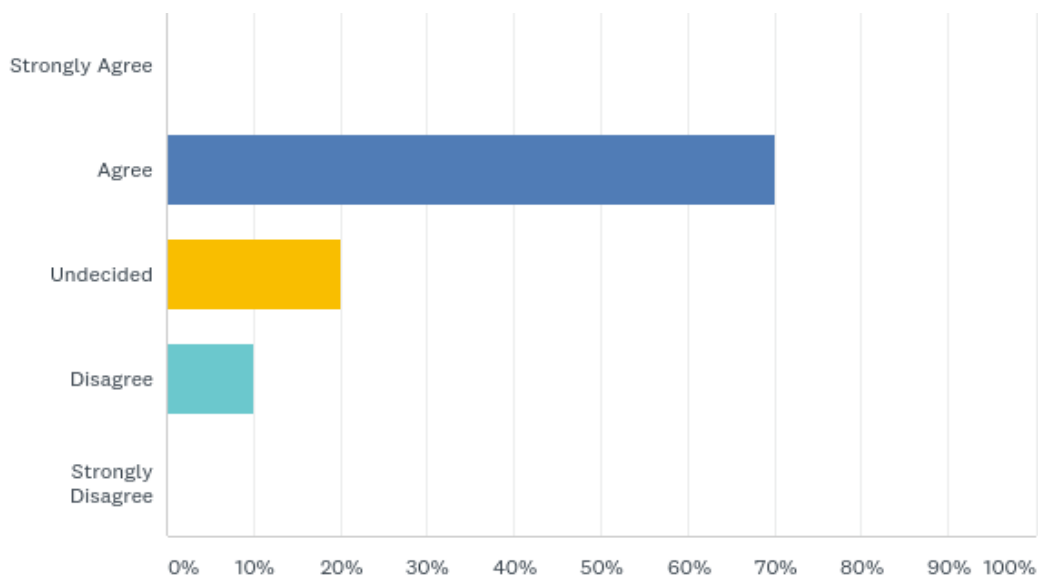
Q2: The phonics program I currently use is enjoyable to teach.

Answered: 9 Skipped: 1



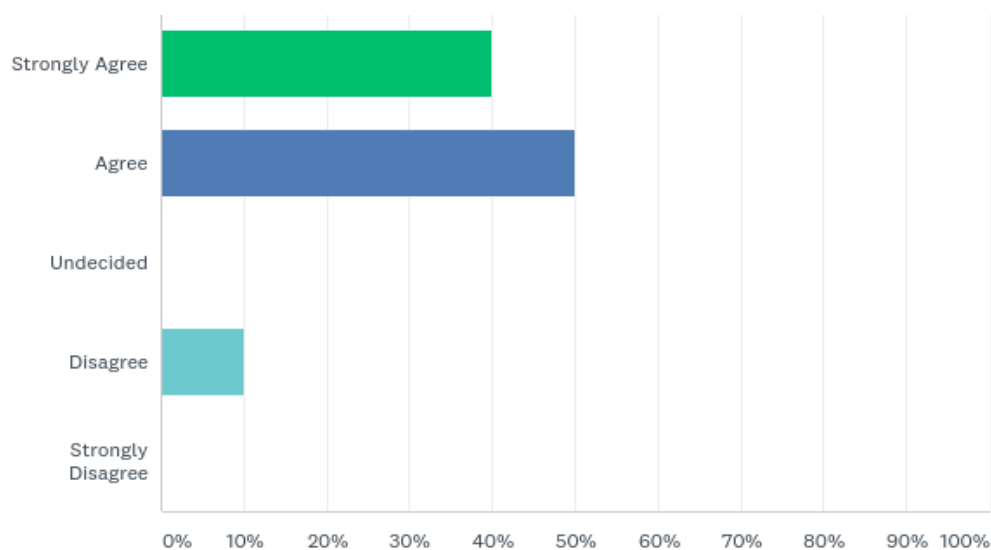
Q3: The phonics program I currently use is enjoyable to my students.

Answered: 10 Skipped: 0



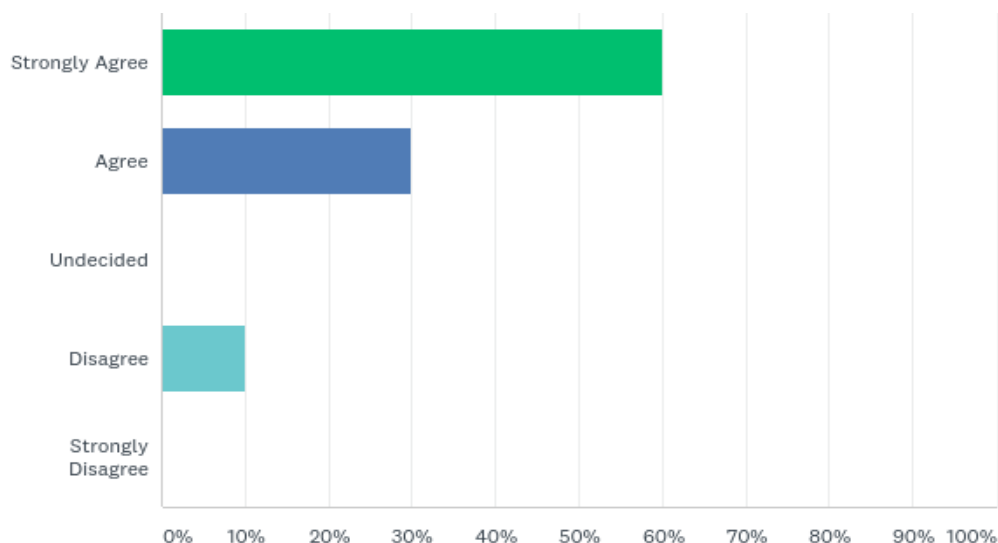
Q4: I believe that a research-based, supplemental phonics program incorporating technology and creative movement will facilitate learning, thus increasing reading achievement for students in grades K-2.

Answered: 10 Skipped: 0



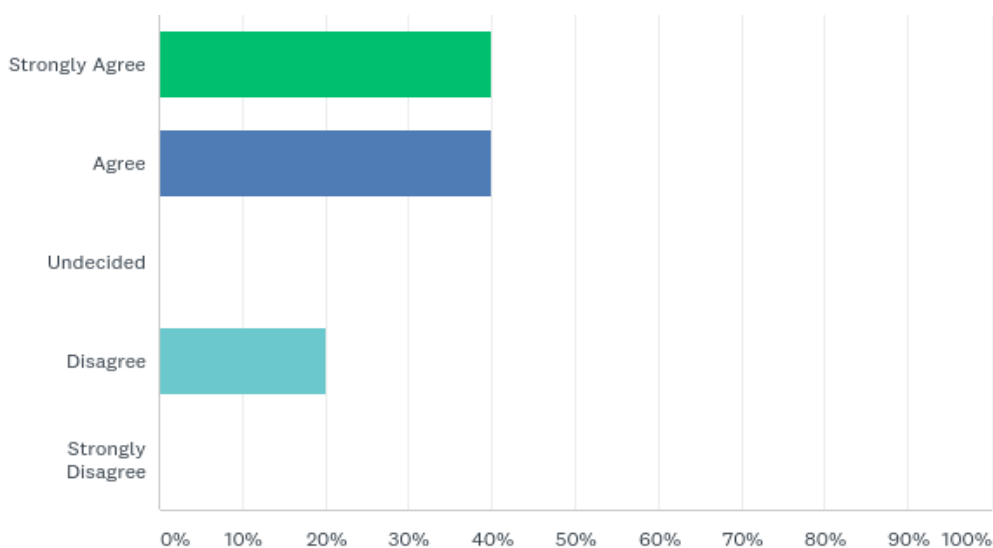
Q5: I believe that a research-based, supplemental phonics program that students enjoy will help to reduce the number of reading interventions needed by students in grades 1-5.

Answered: 10 Skipped: 0



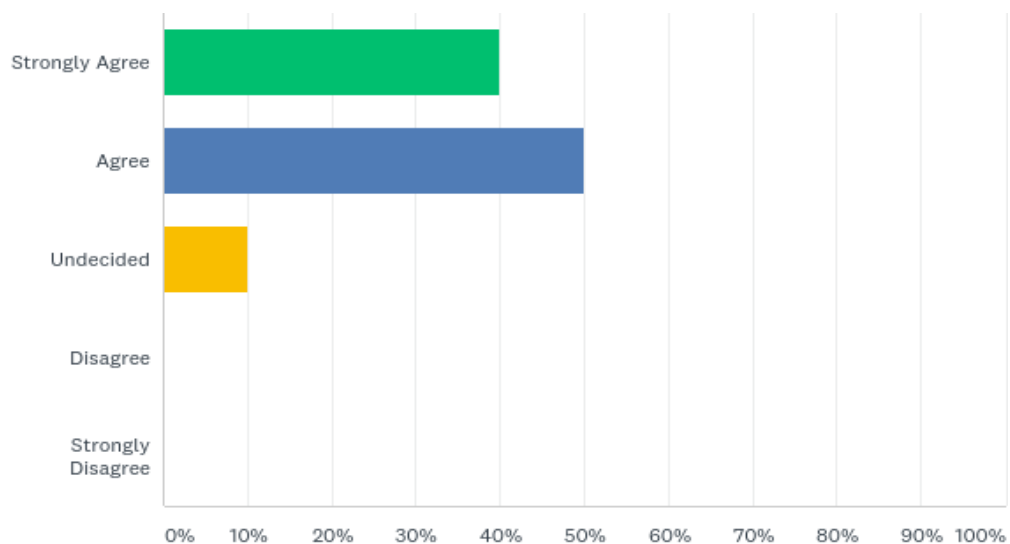
Q6: I believe that the current reading curriculum (e.g. Journeys) does not include a sufficient amount of phonics, thus increasing the need for an enjoyable, supplemental phonics program.

Answered: 10 Skipped: 0



Q7: I would be willing to participate in the implementation of an easy-to-follow, supplemental phonics program including mini lessons (15 minutes) that do not detract from the regular reading curriculum and instruction.

Answered: 10 Skipped: 0



APPENDIX C

Teacher Informed Consent to Participate in Research

TITLE OF RESEARCH STUDY: A Qualitative Study on Prekindergarten through Second Grade Teachers' Perceptions of the Effectiveness of Creative Movement on Phonics Acquisition

You are being asked to participate in a research study conducted by Enjoli Paul, a dance teacher in a South Florida school district and Educational Leadership doctoral candidate at Lynn University, Boca Raton. The study will examine the perceived effectiveness of creative movement on phonics acquisition. The study results will contribute to the researcher's dissertation and assist in the creation of an educational product after the completion of the study.

PURPOSE OF THE STUDY

The purpose of this qualitative study is two-fold. This research study is being used to gather the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. The data will also be analyzed to determine if there is a relationship between the grade level taught and the perception of creative movement effectiveness. Survey data will be collected from prekindergarten through second grade teachers from private schools in South Florida only.

PROCEDURES

If you agree to participate in this study, you will be asked to do the following:

- Participate in a survey on Survey Monkey of ten questions (10-15 minutes in length) to gather your perceptions on the effectiveness of creative movement on phonics acquisition for prekindergarten through second grade students. With the permission of the principal or other school administrator, the survey may take place at a designated time during the school day, or outside of regular school operating hours.

VOLUNTARY PARTICIPATION

Your participation in the research study is voluntary. This means everyone will respect your decision to participate or not. If you decide to participate, you can still change your mind during the study. If you feel stressed during the study, you may stop at any time. You may also skip questions as needed.

POTENTIAL RISKS and POTENTIAL BENEFITS

There are no known or expected risks. If the questions are considered sensitive, you may stop at any time. The benefit of being in the research study is the opportunity to provide feedback on your perception of the effectiveness of creative movement on phonics acquisition that can assist schools in exploring other approaches to phonics instruction.

COMPENSATION

There will be no compensation for participating in this study.

CONFIDENTIALITY

Any information associated with this study will remain confidential and used only for research purposes. Your name will not appear on any documents, and participants' responses will only be reported as group percentages or whole numbers etc. No IP addresses will be stored or known to the researcher. Data from participants will remain on a password protected computer accessible only to the researcher and destroyed after five years.

RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent to participate at any time and discontinue without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. You can skip questions or completely exit the survey by clicking on the "X" in the upper right-hand corner of the survey web page.

CONTACT INFORMATION

If you have any questions about the research project, you may contact Enjoli R. Paul, doctoral candidate at Lynn University ([REDACTED]). For any questions about your rights as a research participant, you may call Dr. R. Reich, Chair of Lynn University IRB at [REDACTED].

DOCUMENTATION OF INFORMED CONSENT

I confirm that I have read or had this consent form read to me. All my questions have been answered to my satisfaction. I am prepared to participate in the research study described above.

By clicking "OK" I am consenting to participate in this study.

APPENDIX D
Teacher Qualitative Survey

1. What grade level do you currently teach?

- **Prekindergarten**
- **Kindergarten**
- **First Grade**
- **Second Grade**
- **PreK-Second**
- **K-Second**
- **K-First**
- **First-Second**

2. To what degree do you perceive that there is a relationship between enjoyment and engagement in prekindergarten through second grade students?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

3. To what degree do you perceive that there is a relationship between engagement and learning in prekindergarten through second grade students?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

4. To what degree do you perceive that phonics is one of the most important reading skills for prekindergarten through second grade students to acquire?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

5. To what degree do you perceive that worksheet-driven approaches are effective in acquiring phonics skills in prekindergarten through second grade students?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

6. To what degree do you perceive that creative movement may be effective at engaging students in grades prekindergarten through second grade during phonics instruction?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

7. To what degree do you perceive that creative movement (e.g. letter formation and word building activities through use of the body, incorporating movement to “act out” new words or sounds within a word such as digraphs, etc.) would be effective in phonics acquisition in prekindergarten through second grade students?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

8. To what degree do you perceive that creative movement would be effective in facilitating engagement, understanding, and learning in prekindergarten to second grade students through a research-based, supplemental phonics program?

- **Almost Always**
- **To A Considerable Degree**
- **Undecided**
- **Occasionally**
- **Seldom**

9. What are your perceptions about the effectiveness of creative movement on phonics acquisition in relation to the specific grade level that you teach?

10. Please inform the researcher of any question (s) that should have been asked in this survey that would have been beneficial to the research study.

APPENDIX E

Email Requesting Permission to Conduct Research

Dear Director or Principal,

My name is Enjoli R. Paul, a dance teacher employed in a South Florida school district, and a doctoral candidate at Lynn University in Boca Raton, Florida. I am conducting research for my dissertation titled, “A Qualitative Study on Prekindergarten through Second Grade Teachers’ Perceptions of the Effectiveness of Creative Movement on Phonics Acquisition.” I am seeking your approval to collect survey data from your teachers who teach any subject area to students in prekindergarten through second grade. It is only 10 questions, and they can be answered in 10-15 minutes in total. Teachers can choose a location most comfortable for them to complete the online survey. Your teachers’ names, email addresses, and any other identifying information will not be requested for this study. Instead, as the Principal or Director of your school, I kindly request that you send the survey link below to your Pre-K through second grade teachers’ email addresses inviting them to participate in this research study.

The purpose of this qualitative study is two-fold. This research study is being used to gather the perceptions of prekindergarten through second grade teachers on the effectiveness of creative movement on phonics acquisition. The data will also be analyzed to determine if there is a relationship between the grade level taught (e.g. prekindergarten, kindergarten, first, second grade) and the perception of creative movement effectiveness.

Upon your approval, I would truly appreciate if you could disseminate the link to the survey located at <https://www.surveymonkey.com/██████████>, and the following attachments to your prekindergarten through second grade teachers: Research Study Participant Flyer, Written Statement on Research (an outline of the research study), and the Institutional Review Board Approval Letter from Lynn University of Boca Raton, Florida granting permission for me to conduct the research study. Thank you so much in advance for your assistance and support with this study titled, “A Qualitative Study on Prekindergarten through Second Grade Teachers’ Perceptions of the Effectiveness of Creative Movement on Phonics Acquisition.”

Educationally yours,

Enjoli R. Paul

Doctoral Candidate

Lynn University

APPENDIX F

Recruitment Flyer and Procedures

Study Participants Needed for Online Survey

Who: Prekindergarten through Second Grade teachers

needed as volunteers to complete a qualitative survey

What: Responding to a 10-minute online survey regarding

**teachers' perceptions on creative movement effectiveness on
phonics acquisition**

Title: “A Qualitative Study on Prekindergarten through

**Second Grade Teachers' Perceptions of the Effectiveness of
Creative Movement on Phonics Acquisition”**

Benefits and Risks: There are no known or expected risks. If

the questions are considered sensitive, you may stop at any

time. The benefit of being in the research study is the

opportunity to provide feedback on your perception of the

effectiveness of creative movement on phonics acquisition

that can assist schools in exploring other approaches to phonics instruction.

How to access the study:

1. Copy the following Survey Monkey web address in the internet search bar: <https://www.surveymonkey.com/> [REDACTED]
2. Please read the informed consent page. At the end of the page, please click “OK” (twice) if you agree to participate in the study.
3. Press “NEXT” at the end of the page to continue to the actual survey. There are only 10 questions.
4. Thank you so much for participating in the survey.
5. If you need to contact the researcher for any reason, her contact information is as follows:

Name: Enjoli Paul, **Phone #:** [REDACTED];

Email: [REDACTED]

Appendix G

Lynn University Institutional Review Board Acceptance Letter

Congratulations, your research study entitled, “A Quality Study on Prekindergarten through Second Grade Teachers -Perceptions of the Effectiveness of Creative Movement on Phonics Acquisition” has been approved by the Lynn University Institutional Review Board. We wish you the best of success with your study.

Regards,

Dr. Robert W. Reich

Assistant Professor of Management

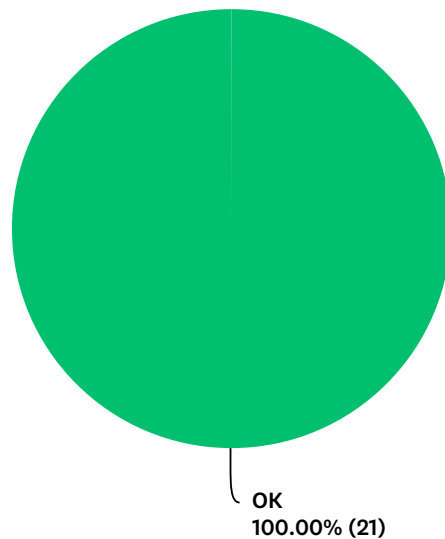
College of Management and Business

Chair, Institutional Review Board

Lynn University Boca Raton, FL 33431

Q1 DOCUMENTATION OF INFORMED CONSENT I confirm that I have read or had this consent form read to me. All my questions have been answered to my satisfaction. I am prepared to participate in the research study described above. By clicking "OK" I am consenting to participate in this study.

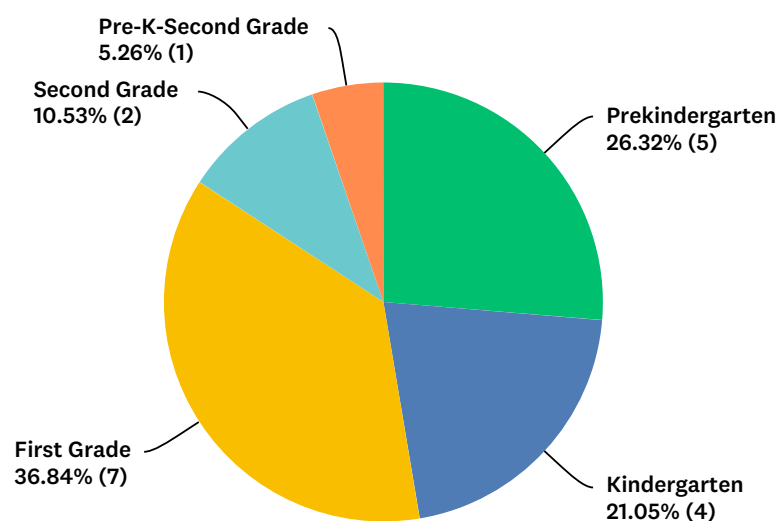
Answered: 21 Skipped: 0



ANSWER CHOICES		RESPONSES	
OK		100.00%	21
TOTAL			21

Q2 What grade level do you currently teach?

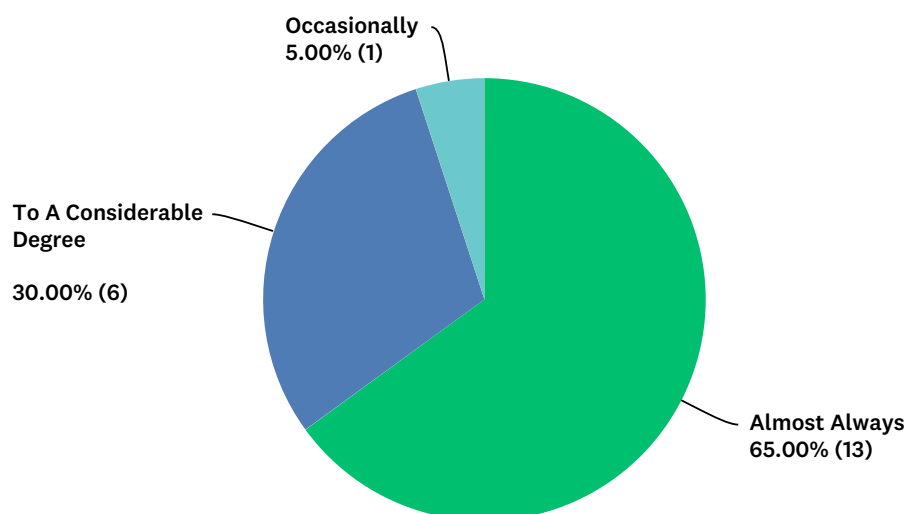
Answered: 19 Skipped: 2



ANSWER CHOICES	RESPONSES	
Prekindergarten	26.32%	5
Kindergarten	21.05%	4
First Grade	36.84%	7
Second Grade	10.53%	2
Pre-K-Second Grade	5.26%	1
Kindergarten-Second Grade	0.00%	0
Kindergarten-First Grade	0.00%	0
First-Second Grade	0.00%	0
TOTAL		19

Q3 To what degree do you perceive that there is a relationship between enjoyment and engagement in prekindergarten through second grade students?

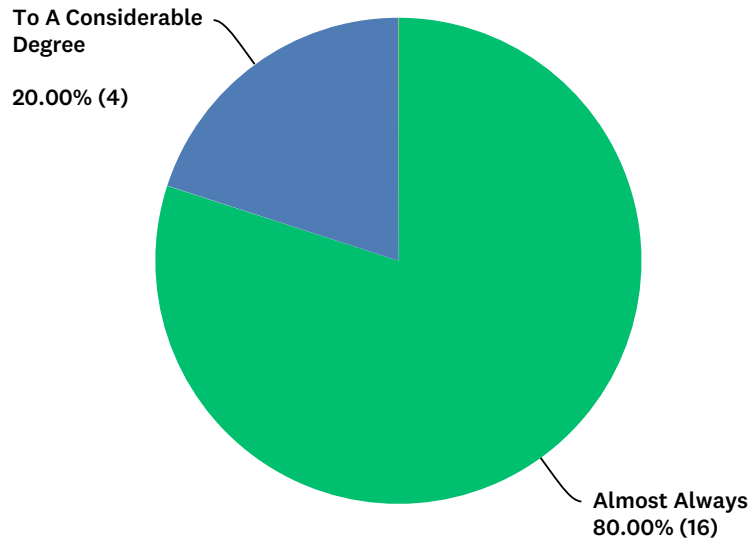
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	65.00%	13
To A Considerable Degree	30.00%	6
Undecided	0.00%	0
Occasionally	5.00%	1
Seldom	0.00%	0
TOTAL		20

Q4 To what degree do you perceive that there is a relationship between engagement and learning in prekindergarten through second grade students?

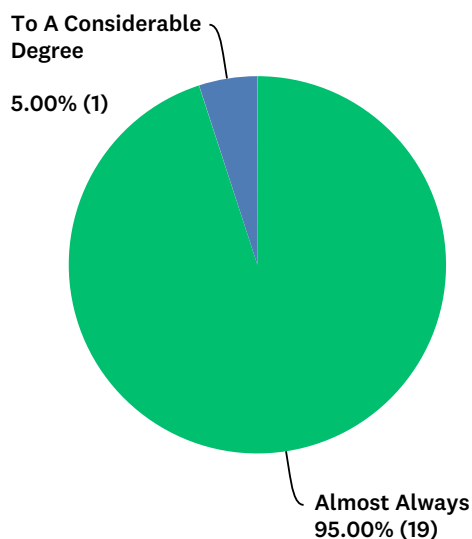
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	80.00%	16
To A Considerable Degree	20.00%	4
Undecided	0.00%	0
Occasionally	0.00%	0
Seldom	0.00%	0
TOTAL		20

Q5 To what degree do you perceive that phonics is one of the most important reading skills for prekindergarten through second grade students to acquire?

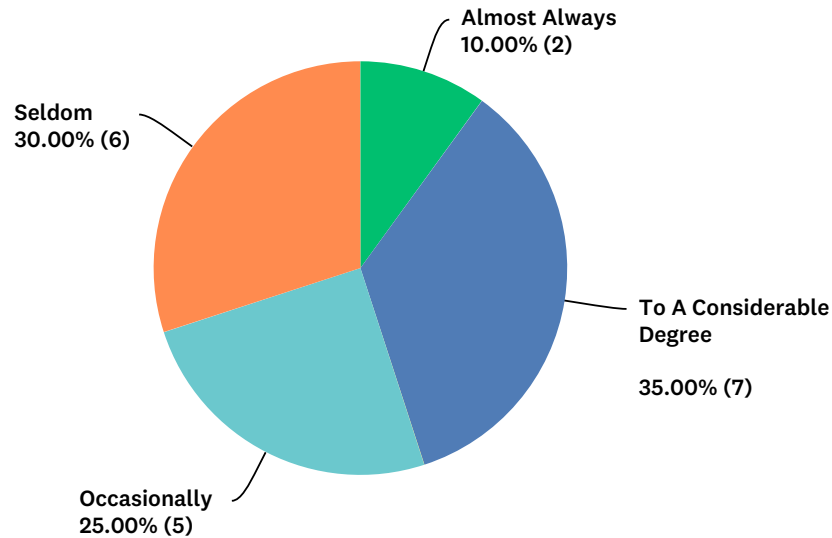
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	95.00%	19
To A Considerable Degree	5.00%	1
Undecided	0.00%	0
Occasionally	0.00%	0
Seldom	0.00%	0
TOTAL		20

Q6 To what degree do you perceive that worksheet-driven approaches are effective in acquiring phonics skills in prekindergarten through second grade students?

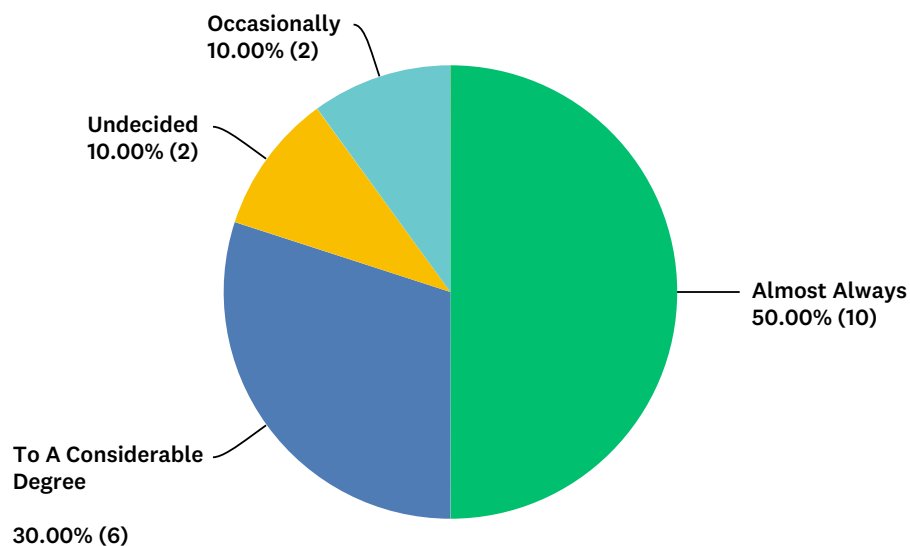
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	10.00%	2
To A Considerable Degree	35.00%	7
Undecided	0.00%	0
Occasionally	25.00%	5
Seldom	30.00%	6
TOTAL		20

Q7 To what degree do you perceive that creative movement may be effective at engaging students in grades prekindergarten through second grade during phonics instruction?

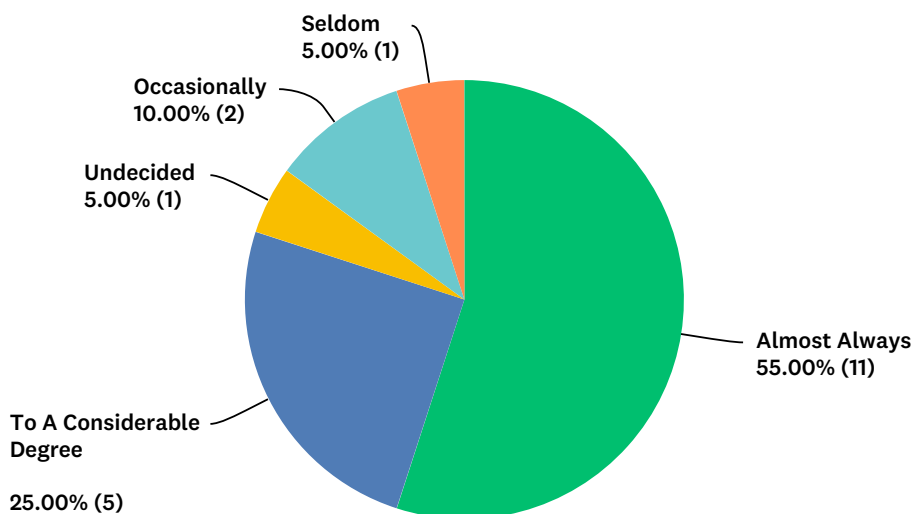
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	50.00%	10
To A Considerable Degree	30.00%	6
Undecided	10.00%	2
Occasionally	10.00%	2
Seldom	0.00%	0
TOTAL		20

Q8 To what degree do you perceive that creative movement (e.g. letter formation and word building activities through use of the body, incorporating movement to “act out” new words or sounds within a word such as digraphs, etc.) would be effective in phonics acquisition in prekindergarten through second grade students?

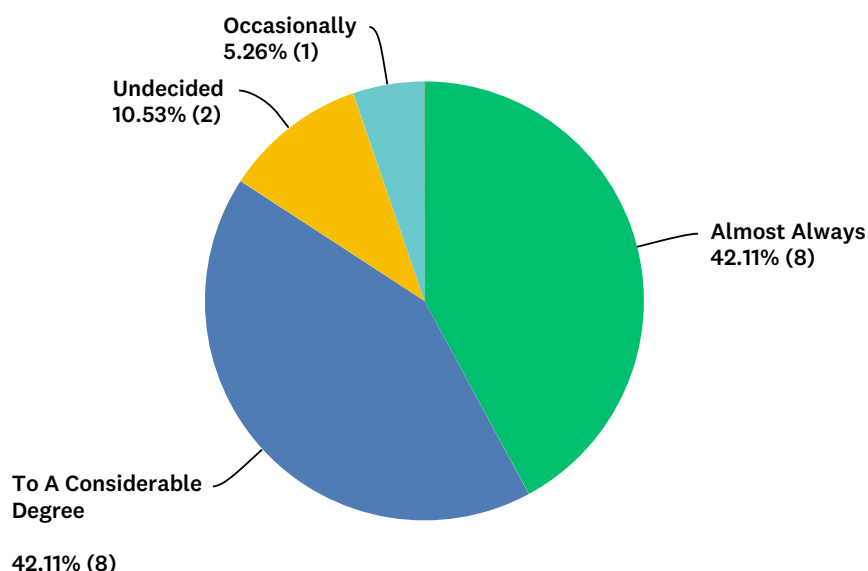
Answered: 20 Skipped: 1



ANSWER CHOICES	RESPONSES	
Almost Always	55.00%	11
To A Considerable Degree	25.00%	5
Undecided	5.00%	1
Occasionally	10.00%	2
Seldom	5.00%	1
TOTAL		20

Q9 To what degree do you perceive that creative movement would be effective in facilitating engagement, understanding, and learning in prekindergarten to second grade students through a research-based, supplemental phonics program?

Answered: 19 Skipped: 2



ANSWER CHOICES	RESPONSES	
Almost Always	42.11%	8
To A Considerable Degree	42.11%	8
Undecided	10.53%	2
Occasionally	5.26%	1
Seldom	0.00%	0
TOTAL		19

Q10 What are your perceptions about the effectiveness of creative movement on phonics acquisition in relation to the specific grade level that you teach?

Answered: 19 Skipped: 2

#	RESPONSES	DATE
1	Creative movement will engage the students.	3/9/2018 11:06 AM
2	It is highly effective!	3/9/2018 10:44 AM
3	Creative movement is very important for Prekindergarten children because it keep them engaged in a creative ways	3/8/2018 4:41 PM
4	To a certain level I feel movement is appropriate in teaching phonics however I also feel that writing, singing, and many other strategies combined is preferable.	3/2/2018 8:50 PM
5	I teach Kindergarten, but have many years of experience at the preschool level as well as in 2nd and 3rd grade. I have only used creative movement for phonics a few times in all these years. I would say there is probably a good level of effectiveness in this approach.	3/2/2018 7:27 PM
6	I do not know enough about it, but it sounds interesting.	3/2/2018 2:42 PM
7	I think it is vey important to include movement in teaching phonics. I also think their needs to be opportunities for the students to focus and listen. I think videos like alpha-blocks are very effective it tends to hold their interest .	3/2/2018 1:20 PM
8	Might not be appropriate for the second graders I teach	3/2/2018 10:14 AM
9	I believe in any way we can engage our students and keep them motivated to learn. We occasionally use creative movement and with our students, and they love it.	3/1/2018 11:28 PM
10	Creative Movement plays an important roll in phonics acquisition as well as other areas throughout the curriculum.	3/1/2018 10:16 PM
11	I teach pre-kindergarten. I incorporate a lot of movement while teaching phonics. I currently use the Orton Gillingham approach which is a multi-sensory program.	3/1/2018 8:15 PM
12	Would be very beneficial and engaging	3/1/2018 8:01 PM
13	My perceptions about it is that it helps me to differentiate instruction, gets students more engaged in the learning process, and increases the students' achievement.	3/1/2018 1:10 AM
14	Creative movement touches a different modality. Students get that kinesthetic benefit.	2/18/2018 6:20 PM
15	Teaching phonis creatively allows the teacher to teach phonics outside of the box to children who are more a kinesthetic learner hands-on). This style of teaching and learning allows the child to feel, see, touch and understand phonics rather than using the traditional metholog of teaching phonics abstractly to the child of just hearing and seeing the letters.	2/8/2018 9:46 AM
16	Kids tend to retain more when movement is combined with phonics.	2/7/2018 11:24 PM
17	I think it's an exciting way to get the children interested in learning about creative movement and phonics. Children like fun and unique methods of learning, which can increase their interest in class participation, their phonics skills and grades as well.	2/7/2018 9:54 PM
18	My experience has shown me that the more interactive the lesson and/or approach specifically through movement and Total Physical Response (TPR) is proven to be more effective than the "Stand and Deliver" method of teaching. (Known to work with ESOL students	1/31/2018 11:09 PM
19	I think it is a wonderful idea. I can't wait to learn more.	1/31/2018 1:34 PM

Q11 Please inform the researcher of any question (s) that should have been asked in this survey that would have been beneficial to the research study.

Answered: 11 Skipped: 10

#	RESPONSES	DATE
1	No questions	3/9/2018 11:06 AM
2	There are no other questions that I can think of at this time.	3/8/2018 4:41 PM
3	None	3/2/2018 1:20 PM
4	What is the current method of teaching phonics?	3/2/2018 10:14 AM
5	n/a	3/1/2018 11:28 PM
6	Perhaps a question such as do you think creative movement play a roll in levels of student engagement	3/1/2018 10:16 PM
7	I think the questions were fine as they were presented.	2/18/2018 6:20 PM
8	I would like to know, what creative phonics strategies can parents do at home with their child (home-to-school) to reinforce this style of teaching?	2/8/2018 9:46 AM
9	How can parent participation help with this strategy?	2/7/2018 11:24 PM
10	When will this method of learning start taking place? Will teachers need additional training and/or certification to be able to teach this method of movement and phonics?	2/7/2018 9:54 PM
11	Can this study be geared towards the Intermediate-Elementary levels and/or Secondary levels as we have many students both in the General education, ESOL, and ESE subgroups who could benefit from this research?	1/31/2018 11:09 PM

Appendix I

Teacher Post-Survey

(Note: Appendix I should be administered via Survey Monkey after the ninth week of implementation of the *Move-onics* Program).

1. Through your experience in using the *Move-onics* software application, to what degree did you find the software to be user-friendly?

A. Almost Always B. To A Considerable Degree C. Undecided

D. Occasionally E. Seldom

2. Through your experience using the *Move-onics* software application, to what degree did you find the software to be an effective technology-based tool in planning lessons that integrated creative movement and phonics?

Almost Always B. To A Considerable Degree C. Undecided

D. Occasionally E. Seldom

3. Through your experience as the teacher implementing *Move-onics* into your classroom, to what degree did you find that your students were more engaged, enthusiastic, and participating in each weekly *Move-onics* lesson?

A. Almost Always B. To A Considerable Degree C. Undecided

D. Occasionally E. Seldom

4. Through your experience as the teacher implementing *Move-onics* into your classroom, to what degree did you find that your students demonstrated understanding of each weekly lesson?

A. Almost Always B. To A Considerable Degree C. Undecided

D. Occasionally E. Seldom

5. After reviewing your students' results on their daily assessments and weekly projects, to what degree did you find that your students demonstrated learning growth in the area of phonological awareness as a direct result of the *Move-onics* Program?

Almost Always B. To A Considerable Degree C. Undecided
D. Occasionally E. Seldom

6. Please explain aspects for improving the *Move-onics* Program including the software application for better use in the future?
